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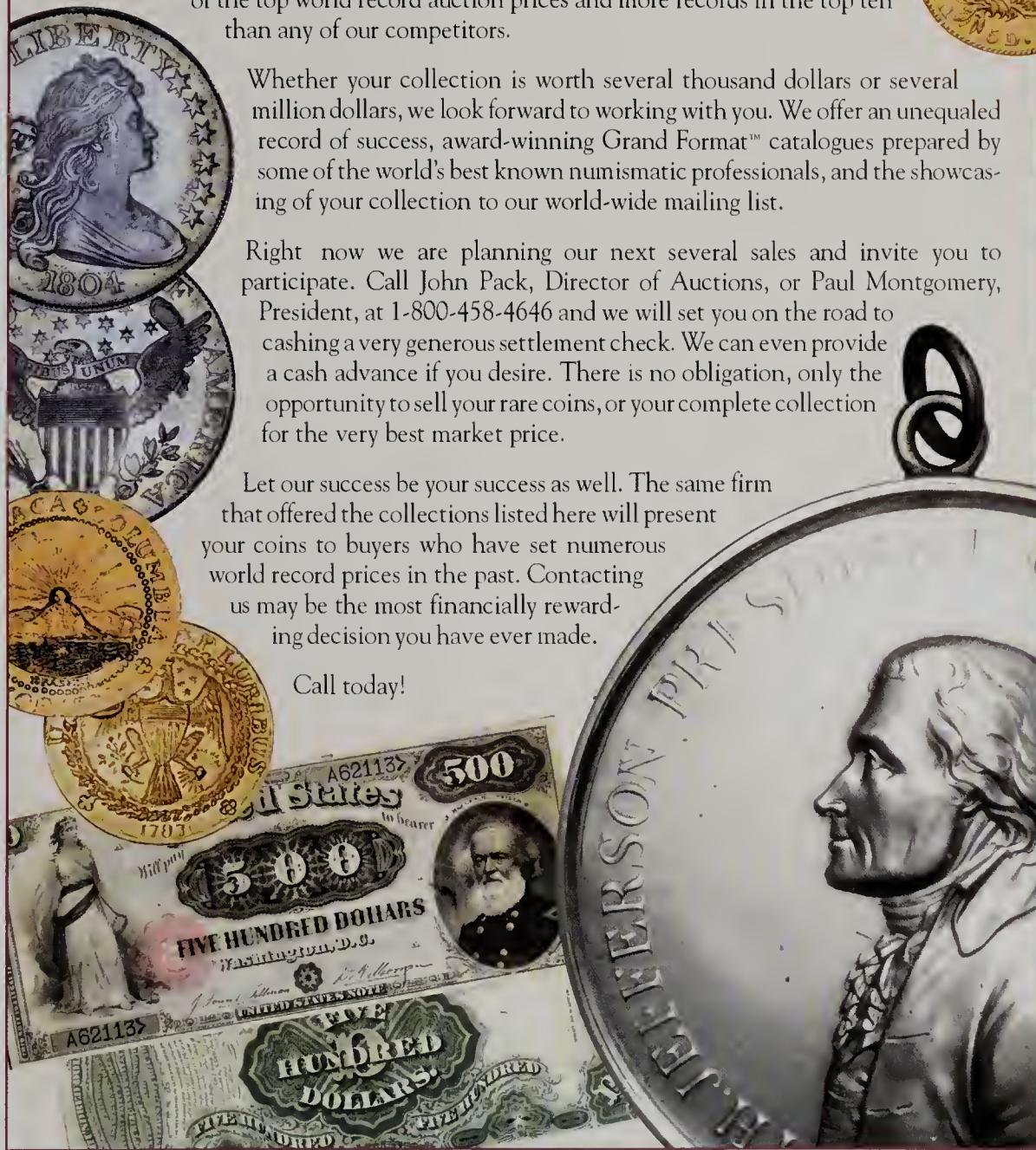
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SPRING 2003

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Detail from Louis Alexandre Botte's study for his Society of Architects Medal of 1896. Bronze. Accession number 0000.999.52168. Cover photograph by Sebastian Heath

AMERICAN NUMISMATIC SOCIETY

FROM THE EXECUTIVE DIRECTOR

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Dear Members and Friends,

This is the first volume of the second year of the magazine. Looking back, I can say that the reaction to the three magazines published last year was overwhelmingly positive. As we plan for this year's crop, we certainly hope to meet and even exceed the expectations created by this successful launch. Our focus will remain on reporting all ANS news and on in-depth coverage of lectures, openings, acquisitions and other activities that showcase the breadth of our programs. We know that not all of our members can come to New York to visit the cabinets or attend a lecture so we see the magazine as our best opportunity to bring the benefits of membership directly to you. Members often request tapes or transcripts of lectures, and we are trying to accommodate them as much as we can.

Inside these covers, you will find a richly illustrated version of David Yates' Stephen K. Scher Lecture. Mr. Yates is acknowledged authority on French nineteenth century medals and his talk on that subject was well attended and I found it truly fascinating. He delivered it as part of the celebrations surrounding the awarding of the Saltus Medal to Dora de Pétery-Hunt. Ms. de Pétery-Hunt has had a long career as an accomplished medalist so that the Society was honored to add her to the ranks of Saltus winners. For those members who can visit our New York building, we now have a fine display of medals to marks both these events.

The magazine is also full of news of staff additions, ongoing activities, and new publications. While on the subject of new arrivals, my husband Jonathan and I are delighted to announce the birth of our daughter Helena Elizabeth this last March 16th. Helena is doing wonderfully

but needs my full attention so that as the magazine goes to press I am on maternity leave. However, the ANS is in good hands as the Council decided in my temporary absence the Society will be administrated by Pamala Plummer-Wright, as Acting Director, Peter van Alfen, Deputy Acting Director and Joanne Isaac as our new Museum Administrator. Ms Isaac is new to our staff but comes to us from a New York art gallery where she kept a hectic business running very smoothly.

The final news to report will be very welcome to members who have wondered about the status of the new building and our move to William Street. At its meeting on March 15th the Council meeting decided to tentatively schedule the move for the period after September 30th of this year. The renovation is underway, the final architectural plans have been approved, and preparations at the current location have begun. You will see in this magazine photos from our very successful gala dinner. We look forward to celebrating the new building at next year's event.

Yours truly,



Ute Wartenberg Kagan

Ute Wartenberg Kagan

NEWS

Edward E. Cohen Lecture

On December 9, 2002, the ANS and The Center for the Ancient Mediterranean at Columbia University jointly hosted Edward E. Cohen who presented a talk entitled "Money and Sex: Ancient Athenian Banking Scandals." Cohen received a Ph.D. in Classics from Princeton University and currently serves as CEO of Philadelphia-based Resource America, Inc. Both a businessman and a classical scholar, Dr. Cohen has offered his unique perspective of ancient economic and social matters in several well-received books including *The Athenian Nation* and *Athenian Economy and Society: A Banking Perspective*.

Michael Alram Coming To The ANS

Dr. Michael Alram, Vice-Director of the Coin Cabinet at the Kunsthistorisches Museum in Vienna, will present the plenary lecture at the conference "The Heritage of Sasanian Iran: Dinars, Drahms and Coppers of the Sasanian and Early Muslim Periods." The conference is meeting at the ANS Thursday and Friday, June 19-20, 2003. The lecture is entitled "Ardashir and the Power of Images."

Dr. Alram is a well known scholar of Classical and Sasanian

numismatics. He studied Classical Archaeology, Ancient Numismatics and Ancient History at Vienna University completing a doctoral thesis under the supervision of R. Göbl and M. Mayerhofer entitled "Materialgrundlagen zu den iranischen Personennamen auf antiken Münzen." He later completed his Habilitation in Numismatics and began teaching in the department of Numismatics at Vienna University in 1982. He became a full professor in 1987. Dr. Alram has served since 1987 as Curator for Byzantine, Medieval and Oriental Coins at the Coin Cabinet of the Kunsthistorisches Museum, Vienna, and is currently the Vice-Director of the department. He is a member of the Iranian Commission at the AAS, executive board member of the Societas Iranologica Europaea and executive board member (vice-president) of ICOMON (International Committee for Money and Banking Museums).

In his lecture, Dr. Alram will discuss the development of a new and lasting concept of empire and dynasty in Iran by the first Sasanian monarch Ardashir I (AD 224-41). The Sasanian empire maintained this concept of power and identity for more than four hundred years, until the Arab conquests in the 7th century. The efforts of Ardashir

bear many parallels to the Roman emperor Augustus' formulation of the traditions of imperial Rome.

The local traditions of Ardashir's homeland in Fars inspired not only his revision of the political system but also changes in the social, economic and religious institutions of greater Iran. Arsacid and Hellenistic traditions played a smaller but important role. In communicating his new ideas, Ardashir relied on the important mediums of art and coins. His coins thus document in an impressive way Ardashir's career from a local king of Fars to the Iranians king of kings, whose lineage descends from the gods. The typological evolution of the coins helps give a detailed picture about what happened in the first half of the 3rd century AD. They can be dated with reference to inscriptions and information gleaned from Roman and Arab historians. A precise typological analysis enables not only the reconstruction of the chronological sequence of the different coin types, but also gives insight into early mint organization. Finally, metallurgical analyses help establish the place of Sasanian coinage amidst other contemporary currencies of the Near East, i.e., the Roman system in the West and that of the Kushanas in the East.



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NEWS

The conference Heritage of Sasanian Iran meeting this June is devoted to the discussion of Sasanian and early Muslim coins as artifacts of Iranian civilization and culture. Papers will examine numismatic, historical and art historical problems. The conference will feature a workshop in reading the Pahlavi legends on these coins and a roundtable for the discussion of issues of common interest and unusual coins of those who wish to bring them in. For further information about the conference and the place and time of Dr. Alram's lecture, please contact Dr. Stuart D. Sears at sears@aucegypt.edu, or Dr. Michael L. Bates at bates@amnumsoc.org.

Perricelli Reorganizes Society Paper Money

Richard Perricelli, a member of the ANS since 1991, has volunteered to



Perricelli

consolidate and organize our collection of world paper money, as a result of a conversation with Michael Bates at the Society's NYINC dinner in January. The

Society now has two paper money collections of about equal size: its original collection, built up by many gifts over the years, and the collection of Arthur Mintz, donated in 1992, numbering 13,217 pieces.

The original collection is stored alphabetically by country in two filing cabinets with sixteen file card drawers. All the bills are in mylar envelopes with adhesive labels. For over a century, the collection was quite disorganized. Most of the bills were still in the boxes, albums, or envelopes in which they had arrived. It was Dr. Richard Doty, Curator of Modern Coins from 1974 to 1986, who put the bills in order and labeled



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them with identifications, sources, and standard "Pick" catalogue numbers.

Mr. Mintz's collection came to us in thirteen corrugated 5 x 8 boxes full of labeled mylar envelopes, slightly different from those used by the ANS but easy to fit in with our system. Over the decade since the donation, the bills of a very small number of countries have been integrated, but it was not practical to integrate the two collections. There is not enough space in the filing cabinet drawers, nor is there any space where additional cabinets could go (the new building will solve that problem). Most of the Mintz collection has been stored in a counter-height metal cabinet, still in the original corrugated boxes.

As a temporary expedient, Perricelli is integrating the two collections into one alphabetical sequence. The

first part of the alphabet will be stored in the drawers, and the remain-

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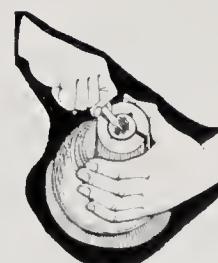


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der in the cabinet. We are also taking this opportunity to integrate some valuable recent donations, such as Professor Edward Allworth's gift of 500 banknotes of Central Asia and Russia, mostly from the Bolshevik period, donated in 2000. In the first editions of Krause-Mishler's catalogue of world paper money, many of these revolutionary notes were catalogued as subdivisions of the U.S.S.R. or Russia, but now they are catalogued as early issues of the independent states they have become, in their alphabetical order. These issues and other recent political changes, such as the breakup of Yugoslavia and new national names in Africa, will require some reordering as the integration goes along. The order of countries and the order of items within each country will follow Pick. Items not in Pick will be inserted in their chronological place.

The paper money collection is one of the relatively neglected treasures of the Society. Contributions since the 19th century have brought in many rarities from the U.S. and the world. The entire Mintz collection was computer-catalogued at the time of its accession, but the main collection is still catalogued only in part. Volunteers who can undertake to catalogue one country at a time are invited. Meanwhile, the staff are grateful to Richard Perricelli for undertaking this massive reorganization, which will make life easier for everyone.

Heath Teaching At Cincinnati

Sebastian Heath, the ANS' Director of Information Technology, will teach "Archaeological Computing" to graduate students in the Department of Classics at the University of Cincinnati in the spring term. The course will cover the design of relational databases, the use of geographic information systems (GIS) to create archaeological maps, and applications of the Extensible Markup Language (XML) to academic publishing. The term runs from late March to early June and Mr. Heath will travel to Cincinnati on Mondays for the weekly meeting.

Numismatic Lectures In New Orleans

Last October 15, Prof. Thomas Martin, a former ANS councilor, and Sebastian Heath gave a joint presentation on humanities computing at

Tulane University. The pair had been invited by Prof. Kenneth Harl, a current councilor, to discuss the ways that computers can promote innovative modes of teaching and discussion in the liberal arts. "Our basic point was that the Internet is changing student's relationship to information," says Heath. Prof. Martin gave an overview of how far we have come from the days of restricted access to computers that prevailed when he first started to see the possibilities inherent in their application to the study of the Classical World. He ended with a call to arms that challenged the mostly undergraduate audience not only to make use of existing resources but also to work to keep the Humanities relevant in a technological world. Sebastian Heath's talk was entitled "From Museum to Digital Library at the American Numismatic Society." Using the ANS website as an example, he showed that the Internet allows a small cultural institution like the ANS to contribute to discussions of almost any historical topic. "I showed that we have materials for the study of Ancient History, U.S. history, and even the local history of New Orleans. The Internet allows us to turn our highly-specialized collection into a generally accessible resource and this ensures us a continuing role in an increasingly inter-linked world."

Numismatics At The AIA/APA Meetings

Each year the Archaeological Institute of America and the American Philological Association hold joint meetings that bring together academics whose main interest is the study of the ancient Greco-Roman world. The 104th meeting was held in January in New Orleans and as always featured a wide range of numismatic papers. The AIA sessions included the concisely named

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“Greek and Roman Coinage,” which was chaired by Kenneth Harl, Prof. of History at Tulane University and an ANS councilor. The following papers were presented: “Boiotian Coinage and Trade in the Late Sixth Century B.C.E.,” by Stephanie Larson, University of California, Santa Cruz; “The Sign of the Boar: Archaic Ships, Coins, and Pirates,” by the ANS’ own Peter van Alfen; “A Redating of the Coins of Citium,” by former ANS seminar student Kenneth Tuite now of the University of Texas at Austin; “A Tale of Two Cities: Reconstructing Civic Histories from the Excavation Coins of Stymphalos and Mytilene,” by Robert Weir, University of Waterloo; “Pseudo-Autonomous Coins in the Roman West: Augustus, Carteia, and Emporion,” by Edward Zarrow, Brasenose College, Oxford University; and “Representations of the Full Circle of the Zodiac in the Second and Third Centuries A.D.,” by former ANS curator Carmen Arnold-Biucchi now of Harvard University Art Museums. The abstracts for these papers are available at the AIA website (www.archaeological.org).

The main numismatic event in the APA program was sponsored by the Friends of Numismatics and included the following papers: “Illustrating Money,” by Brooks Emmons Levy of Princeton University; “A New Image of Diocletian, Part 1: Monarch and Dyarchy,” by James Ermatinger, South East Missouri University; “What Numismatists Can Tell Archaeologists about a Site,” by Jane DeRose Evans of Temple University; and “Horizontal Coin Scatter and Site Use at Nemea,” by Robert Knapp of the University of California at Berkeley. Dr. Knapp’s paper was based on his publication of the coins from Nemea, which will appear in the series devoted to the results of that project. Carmen Arnold-Biucchi and

William Metcalt were the discussants.

Other papers with substantial numismatic content were 2002 Summer Seminar attendee Shannan Stewart’s “The Manipulation of Space in Domitian’s *Ludi Saeculares*” and Steven Tuck’s “The Origins of Imperial Hunting Imagery: Domitian and the Redefinition of *Virtus*.”

In addition to these papers, the Friends of Numismatics and the Paley Foundation sponsored a fine gathering on Saturday evening. Kenneth Harl was again the host and the event was very well attended.

ANS Hires New Museum Administrator

Joanne D. Isaac recently joined the ANS as our new Museum

Administrator. Among her duties, she will be responsible for the administration of the Executive Director’s office and will act as our Educational Liaison Officer for school programs and exhibition functions. Joanne has worked in the contemporary American art gallery arena for more than 10 years. Most recently she was the Assistant Director at Denise Bibro Fine Art, located in Chelsea, the center of the New York art gallery scene. She brings with her a strong background in arts management, exhibition development and traveling exhibitions. An artist herself, she carves wands made of soft woods (that she refers to as her whittling) and lately has been creating memorial boxes, most recently displayed in a September 11, 2001 memorial exhibition that traveled between



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NEWS

Washington D.C. and Philadelphia. Joanne received her B.F.A. from Temple University's Tyler School of Art in Philadelphia, and her M.F.A. from C.U.N.Y., Hunter College.

Editorial Addition

Müserref Yetim has temporarily joined the editorial team to assist



Yetim

with the timely publication of Yakov Meshorer's two volume catalog and commentary of the Abe Sofaer collection. A native of Istanbul, Turkey, Yetim is currently finishing her Ph.D. in the Government department at the

University of Texas. This year she is a visiting scholar at The Hagop Kevorkian Center for Near Eastern Studies at New York University.

New Curatorial Assistant

Alexandra Halidisz, a native of Budapest, Hungary, has been hired as a Curatorial Assistant for the Greek vault. A recent graduate in Art History and Classics at Hofstra University, Halidisz is hoping to continue her studies in a graduate program this fall. In the meantime, her efficiency and dedication (not to mention her good cheer!) have been put to good use assisting with the myriad tasks, large and small, in the vault.

Photography

Professional photographer Alan

Roche is now a frequent visitor to the ANS assisting with the increasingly number of photo orders. A native of Wexford, Ireland, Roche completed his BFA in photography at the University of Illinois in 1992 and has since been based in New York City.

Roche

Docent Profile

Since the opening of the ANS exhibit, "Drachmas, Doubloons and Dollars: The History of Money", at the Federal Reserve Bank in January,

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NEWS

2002, Michael Parris has spent most every Monday morning at the exhibit as a docent. A retired pharmaceutical chemist, Parris' varied interest in coinage began when he was a boy in New York City; more recently his collection has focused on Greek and Roman coins. His long association with ANS began in 1958, when he became a member of the Society, a membership that was broken only during the two years that he served in Vietnam as an Army platoon leader, where he was twice decorated. Once again, the ANS thanks Parris for his continued volunteer work at the Fed exhibit. We also thank the other (former) docents Jerry Haggerty, Peter Sugar, and William Bischof. If you would be interested in volunteering as a docent, please contact Joanne Isaac at 212-234-3130 x 217 for more details.

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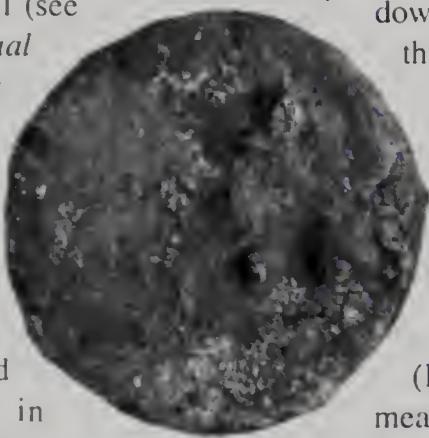
BY PETER VAN ALFEN

Because research and collecting interests in ancient numismatics focused so much on coins for most of the 20th century, it is not surprising that the *Hacksilber* (cut and broken pieces of silver ingots and jewelry) and ingots sometimes found alone or with coin hoards were virtually ignored. At some point, perhaps as early as the 1920s, the ANS received a hoard of partially melted Athenian tetrads and round silver "cake" ingots from Egypt that were effectively forgotten in a corner of the vault until rediscovered recently by John Kroll (see

American Journal of Numismatics
vol. 13, 2001,
1-20).

This "new" discovery underscores the important role that non-coined metals played in ancient Mediterranean economies, especially in the Near East.

During the Persian period (6-4th c. BC) the use of coinage spread rapidly from the Aegean, where it had been introduced not long before the Persians arrived in Asia Minor, to nearly every corner of the Mediterranean and even beyond. Coins, however, were not necessarily the preferred form of money in all regions. In Phoenicia, for example, indigenously produced coins did not appear for the first time until the middle of the 5th c., nearly two centuries



Round cake ingot
from Egypt, 4th
c. BC. 92.96 g
(AJN 13, pl.1,
no.1)

after their appearance in the Aegean. In Egypt, the advent of coinage was still later, perhaps at the beginning of the 4th c. Such comparatively late introductions do not mean that the merchants and traders of the east used no money, or that they used imported Greek coins exclusively, but simply that they had no pressing need for coins and continued to use a form of currency that had been recognized in the east for centuries: weighed *Hacksilber*. In many cases too, as the hoard mentioned above shows, Greek coins were melted down to be used as *Hacksilber* rather than as coins per se. The monetary

system that had evolved around the use of these ingots and bits and pieces of silver was quite sophisticated, and much of it continued even after the introduction of coinage. The Semitic verbal root *THQL*

(Hebrew *SHQL*), for example, meaning "to weigh, be heavy," gives the Hebrew noun form *shekel* which we find used in the Old Testament as a defined weight for *Hacksilber* payments (e.g., Ex. 21:32) and possibly as a coin (e.g., Neh. 5:15). Before coinage, Near Eastern practices unquestionably influenced the use of silver as a monetary instrument in the Aegean. In fact, the basic weight/denominational system used by the Greeks (e.g., the stater, mina, and talent) was likely borrowed from the *Hacksilber*-using Phoenicians at about the same time—the 8th c. BC—that the Greeks borrowed the Phoenician alphabet for their own use. Whether or not those living in the Aegean used *Hacksilber* (or *Hackgold*) extensively before the



Dolphin-and arrow-shaped bronze "coins" from 5th c. BC Olbia on the Black Sea. (1944.100.14436, 1998.106.2)

introduction of coinage is a matter of controversy, although some finds, like fragments of electrum jewelry from Asia Minor that surfaced with early electrum coins, might indicate such was the case. Also, Black Sea and even early Roman practice, point to more widespread use of non-coin moneys. Thus we should expect the same was the case in the Archaic Aegean.

When the Persians gained control of the Near East, Asia Minor and Egypt in the mid-6th c. BC, they also inherited from their Assyrian and Babylonian predecessors a concern for systematic quality control over gold and silver purity and the use of non-coin monetary instruments. In Asia Minor, where the Persians came into close and sometimes violent con-

tact with the Greeks, this high-grade silver and gold was paid out in the form of coinage, the famed silver *sigloi* and gold darics. The circulation pattern of these Persian coins, almost exclusively limited to the Aegean and Black Sea regions,



Early 3rd c. BC "ramo secco" from Rome, 1111 g. (1949.100.2)

shows that the Persians effectively made a concession to those payees who had grown accustomed to using



5th c. BC Persian daric
(1944.100.73489)

coins. Elsewhere in the Persian Empire, especially closer to the Persian homeland in Iran, the *sigloi* and darics were not used, nor really were any other types of coin, since the traditional use of *Hacksilber* was so prevalent. Like so much else, rapid changes in Near Eastern monetary practices followed in the footsteps of Alexander the Great's conquests. Throughout the region newly

formed mints, like that at Babylon, started to convert the booty of Persian ingots and silver into coins bearing the name of Alexander and his successors. By the end of the 4th c., the remnants of the Persian Empire as far as India were flooded with these new coins and the use of *Hacksilber* succumbed to Aegean monetary practices, as was the case most everywhere else in the Mediterranean.

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THE STEPHEN K SCHER LECTURE 2003:

The Renaissance Of The Cast Medal In 19th Century France

BY DAVID AND CONSTANCE YATES

The medal as we know it today had its origins in the Italian Renaissance with the circular bronze commemorative portraits produced by Pisanello (c. 1395-1455) during the mid-15th century. Medals are often viewed in a numismatic context because they share certain obvious characteristics with coins. However, as a dealer in

European sculpture and drawings for over twenty years, my interest in medals, especially cast medals, is not so much based on their numismatic characteristics, as on their aesthetic appeal. As intimate sculpture in relief format, medals are something to hold and turn in the hand; they are personal objects of great beauty,

which provoke and reward intellectual contemplation.

Techniques Of Medal Making

A medal can either be struck or cast, both techniques that were developed in the classical world and perfected during the Italian Renaissance. The

process of striking consists first of the preparation of the desired images on two dies followed by the impression by force of these dies onto a prepared metal blank. In antiquity and throughout the Middle Ages this force was provided by the simple act of hammering. The invention of the screw press in early 16th-century Italy enabled medals to be struck with greater speed and control. The result is an object sharply and precisely defined, but often rather dry and lacking in sculptural elegance. Not surprisingly, striking was, and is today, the method utilized for mass production of both coins and medals. Casting requires the preparation of two original uniface models—the obverse and reverse—in wax, plaster, or less commonly, wood or stone. These models are utilized to create negative molds in a soft material such as terracotta or gesso. Once the molds have dried, they are fitted together leaving channels into which the molten metal is poured. After cooling, the medal in its raw state is removed from the mold. At this stage a careful hand finishing is required which includes filing, chasing, and often the application of chemically based patinations and thin coats of lacquer. The final result is a unique work of art, with examples of the same medal exhibiting subtle variations in color and surface detail.

France During The Renaissance

The earliest medals in 16th-century France were produced by goldsmiths working in a style which combined the native Gothic heraldic tradition with an obvious awareness of Italian Renaissance portraiture. From the outset, the production of medals in France was highly dependent on the patronage of the crown. This may be viewed in comparison to the early history of the medal in Italy, where artists relied more on the commissions of private patrons, resulting in the possibility of greater artistic free-

dom. The invitations extended by François I (1494-1547) to Italian artists and craftsmen, among them Benvenuto Cellini and the aged Leonardo, to help embellish his court at Fontainebleau demonstrate the lure that Italian aesthetic innovation had in France.

Centralization Of French Medal Production: Tools Of Political Propaganda

In 1572, during the reign of Charles IX, Germain Pilon (c. 1525-1590), the greatest sculptor of the French Renaissance was named to the newly created post of *Contrôleur général des effigies*. Pilon created some of the most beautiful cast medalllic portraits of this period, as is clearly evident in a superb cast and gilt portrait of René de Birague, which is in the collection of the Bibliothèque Nationale in Paris.

Contrôleur général des effigies, Pilon was given the responsibility for producing the models from which coins and officially commissioned medals were struck. This beginning of centralized control over the striking of coins and medals was further reinforced when, during the reign of Henri IV,



Germain Pilon, Portrait of René de Birague, gilt bronze. Courtesy of the Bibliothèque Nationale, Paris.



Jean Warin, Portraits of the future king Louis XIV and his mother Anne of Austria

Guillaume Dupré (c. 1576-1643) was appointed *Contrôleur des poinçons et effigies pour les monnaies* and allowed to establish his foundry and presses under royal protection in the Gallery of the Louvre. Dupré created some sixty cast medals during his career, aesthetically comparable to the finest works of the Italian Renaissance, as is indicated by a striking portrait of 1612 of Marc Antonio Memmo, the Doge of Venice. It is most significant to note that Dupré produced the last important corpus of cast medals in France until the 19th century. While Dupré elevated the status of the French medal, it was Jean Warin (1596-1672) who transformed this art form into one devoted almost entirely to the glory of the state. Warin, named *Contrôleur général* in 1647, had



Guillaume Dupré, Portrait of Marc Antonio Memmo, Doge of Venice

accumulated by mid-century sufficient political authority to effectively monopolize the striking of coins and medals at the French mint. In 1663 Jean-Baptiste Colbert (1619-1683), the secretary of state for Louis XIV, formed the *Académies des inscriptions et belles lettres* to impose centralized control over the arts as a way of increasing the power of government. Under Warin's influence, the concerns of the Academy rapidly evolved into the supervision and production of the *The Medalllic Histories*

of Louis XIV, that is to say, to the creation of what was, in effect, medallic propaganda celebrating the glories of the reign of Louis XIV and the superiority of French culture and technology. This process was so strictly controlled that medallists lost the right to execute their own designs and instead, were reduced to copying Academy-approved drawings produced by artists, such as Antoine Coypel and Sebastian Le Clerc.

The Medallic Histories of Louis XIV was responsible for eighty-five separate obverse portraits of the Sun King and some three hundred allegorical reverses celebrating the achievements of his reign.

By the beginning of the 18th century, French medals had been exported throughout Europe and were enormously influential. These precisely struck images were not only extremely effective in promoting the glories of the French state, but also provided artistic models which were appropriated and altered for local consumption from Portugal to Russia. As Mark Jones has pointed out, the great transformation which Warin set in motion at the end of the 17th century changed the very meaning of the medal "both to those who made them and those who received them." This evolution from artist-cast and finished celebrations of the individual to mechanically-struck objects of political and cultural propaganda remained the norm in France until the Revolution of 1789 brought an end to the *ancien régime*.

The French Revolution And Napoleon

With the Revolution came new artistic possibilities. Napoleon viewed the continuation of the state controlled medal as important, even to the extent of having designs sent from Paris for his approval during foreign campaigns. Vivant Dominique, Baron Denon, called Vivant Denon (1747-1825) was named *Directeur général des musées*

français in 1804, and, as Bonaparte's advisor on all artistic affairs, was responsible for including medallists in the *Prix de Rome* competition. The medal thus officially took its place alongside painting, sculpture and architecture, occupying two seats at the French Academy in Rome. Denon, undoubtedly influenced by the earlier example of Colbert, supervised a comprehensive medallic production of Napoleon and the Empire period which was rigidly neoclassical in style. Denon's portrait, executed in 1812 by Louis-François Jeannest (French, active late 18th-early 19th century), captures the lively intelligence of this important figure in a manner which is realistic rather than classicizing.

Although artistic freedom became a possibility as a result of the revolution, not all artists chose to break with the style of the *ancien régime*. Indeed, the artistic vocabulary of most official medallic commissions remained neoclassical until just after the reign of Napoleon III. Artists inspired by the creative explosion of the Romantic movement during the 1820's and 30's, however, began searching for new modes of expression.

David d'Angers: The Genius Of French Medallic Art

Pierre-Jean David d'Angers (1788-1856), arguably the most important sculptor France was to produce at the beginning of the 19th century, won the *Grand Prix de Rome* in 1811. In 1815 he modeled his first portrait medallion, which depicted Ferdinand Hérold (1791-1833), the composer and fellow *pensionnaire* at the French

Academy in Rome. David brought to the medal the full force of his power in three-dimensional form. During the remaining forty years of his life his complex moral vision of the world, politics and human nature drove David to create a personal pantheon of great men in medallic form. In 1827 he began working in earnest on his *Galerie des contemporains* which eventually numbered over 500 portraits. All of the medals created by David in this series are uniface, i.e., one-sided, and cast in bronze. Virtually all of these portraits are modeled in profile, with a very few drawn in three-quarters view. As quoted by the critic Charles Blanc, David said: "I have always been profoundly stirred by a profile. The [full] face looks at us; the profile is in relation with other beings. The [full] face shows you several characteristics, and is more difficult to analyze. The profile is unity." His *Galerie* portrayed famous artists, writers, musicians and politicians both contempor-



Louis-François Jeannest, Portrait of Dominique Vivant Denon, 1812. Cast bronze. Courtesy of The Metropolitan Museum of Art, New York.



Pierre-Jean David d'Angers, Johann Wolfgang von Goethe.

rary and historical, including many figures involved in the Romantic movement. David's interest was not limited to French subjects: in 1829 and again in 1834 he travelled to Weimar, where he met Goethe, Schiller, Humboldt, and Caspar David Friedrich. His portraits of such diverse figures as Lord Byron, Simon Bolívar, Samuel Hahnemann, Harriet

Beecher Stowe, Adam Mickiewicz and James Fenimore Cooper only begin to illustrate the intellectual breadth of David's interests.

In executing the original models for his portrait medallions David worked primarily in wax on slate and, less frequently, in terracotta. Due to the fragile nature of the materials, few wax models have survived. One of



Pierre-Jean David D'Angers, Pierre-François, Comte de Réal. Original wax relief on slate. 135 x 122 mm. Private Collection, U.S.A.

these remarkable images depicts Pierre-François, Comte de Réal (1757-1834), who was a member during the Revolution of *Les amis de la constitution* and of the Jacobin movement, and the chief accuser at the tribunal of the 17th of August. Imprisoned after the death of Georges Jacques Danton, Réal managed to survive the Reign of Terror. A counsel of state under Napoleon I, he was forced into exile in 1816. Finally at the age of seventy-three, he became politically active once again during the Revolution of 1830. Réal's face, lines deeply etched, reflects the experience of this cunning political survivor and the coiffure, freely drawn and modeled, is typical of David's Romantic sculptural style. David was a lifelong republican who strongly felt his art had, first and foremost, the moral obligation to "glorify great men, noble causes and inspiring accomplishments."

His medal *Les quatre sargent de la Rochelle* memorializes common soldiers, condemned to death for con-

spiring against the Restoration government of Louis XVIII. David had initially planned to execute a monument in their memory, but was forced to abandon his politically risky plans for lack of financial support. The obverse of this medal depicts the four sergeants in profile flanking the fasces, or emblem of state authority since Roman times, which has been crowned by the symbolic *bonnet de la liberté*. On the reverse, *La Liberté* herself places four laurel wreaths on the executioner's block. For David, it was *une dette sacrée* ("a sacred debt") to commemorate these martyrs for the cause of liberty.

In 1833 David immortalized Niccolò Paganini (1782-1840) in a



Pierre-Jean David D'Angers, Niccolò Paganini, 1834. Cast bronze. Diam.: 150 mm. Private Collection, U.S.A.

bust that is considered to be one of the finest sculpted portraits of the Romantic period, and his medal of 1834 is one of the icons of the *Galerie*. For David, this musician was a man of unparalleled force and genius. The strong brow ridges and exaggerated cranial dome reflect



Pierre-Jean David D'Angers, *Les quatre sargent de la Rochelle*. Cast bronze. Diam.: 88 mm. Private Collection, U.S.A.

David's interest in the expressive possibilities of the phrenological theories current in the early 19th century. In his journal David writes of the experience of depicting Paganini, "it seems to me that the soul has a tyrannical power over this too weak body—he never laughs, he has too much genius...When I told him that I wanted to depict him...with his head lean-



Pierre-Jean David D'Angers, Alfred de Musset, 1831. Cast bronze. Diam.: 172 mm. Private Collection, U.S.A.

ing forward, and to the side, like a man playing the violin, he told me, yes, because I take from my interior to impress my exterior." This medal is a prime example of David's ability to concretize the psychological characteristics of his subjects by subtly exaggerating their physiognomy. David was a friend of virtually every important writer and poet of the Romantic age. Indeed, poems in praise of his sculpture were written by Victor Hugo and Charles Nodier, among many others. The poet Alfred de Musset (1810-1857), the handsome, dissolute lover of George Sand and author of the autobiographical *Confessions d'un enfant du siècle* was modeled by David in 1831. The meticulously sculpted coiffure frames the face of this elegant and sensitive young man, barely out of his teens. Depicted in three-quarter view and high relief, the Musset medallion shares its unusual frontal composition with David's portraits of

Balzac, Gericault and the young Bonaparte. Though rare in his medallie œuvre, these frontal depictions have the impact and monumentality of David's portrait busts in intimate form. In a very real sense David d'Angers reinvigorated, almost single-handedly, the Renaissance tradition of the artist cast medal in 19th century France.

Influence Of David On Younger Artists

The strong three-dimensionality of David d'Anger's medals and the personal heroic nature

of their subject matter were enormously influential on a whole generation of young artists. This was especially

so when viewed in contrast to the increasingly conservative nature of the official medal. The conservative program geared to the glorification of

king and state set in motion by Warin and Colbert in the 17th century had become increasingly irrelevant. The *Prix de Rome*, originally conceived by Vivant Denon to produce a steady supply of classically-grounded young medallie propagandists, instead insured that youthful medallists had the opportunity to broaden their sculptural horizons while working in the fertile environment of the Villa Medici in Rome. In fact, it became something of a tradition for young sculptors and medallists at the French Academy to cast portraits of their fellow *pensionnaires*. Distinguished sculptors such as Antoine Preault, Jean-Baptiste Carpeaux, Emmanuel Fremiet and Henri Chapu all produced and exhibited cast medallions, and the stylistic innovations of official medallists, especially those of Hubert Ponscarme (1827-1903), gradually incorporated these aesthet-

Hubert Ponscarme, Napoleon III at the inauguration of Boulevard Haussmann in 1866



Louis-Oscar Roty, Memorial to the assassinated French President Sadi Carnot in 1894; ANS Collection.

ic advances. Ponscarme became, in 1862, the official medallie portraitist of Napoleon III, who, on a beautifully detailed cast medal, is depicted on horseback being greeted by Baron Haussmann at the 1866 inauguration of the Boulevard de Strasbourg in Paris. In 1871, Ponscarme was named professor at the

École des Beaux Art where he continued to teach and influence young medallists until the turn of the century. Louis-Oscar Roty (1846-1911), trained initially as a painter, became a student of Ponscarme at the École des Beaux Arts and won the *Grand Prix de Rome* in 1875. In 1880, after his return from the Villa Medici, and, undoubtedly influenced by Italian Renaissance plaquettes, Roty revived the tradition of working in a rectangular format, as is illustrated by a moving memorial of 1894 to the assassinated French President Sadi Carnot.

The result of this creative ferment was a kind of "Golden Age" of the French medal during the last quarter of the 19th century. Not only did the French state continue to supply medalists with important commissions, but it became fashionable in France for private patrons to mark significant events in their lives with medals. One of the most important of these patrons was the connoisseur and critic Claude Roger-Marx. A tireless advocate on behalf of the medal as art form, Roger-Marx authored numerous articles and catalogues on the subject, was instrumental in the hiring of contemporary artists to design new coinage for the French



Jules Clement Chaplain, Reverse, Musee Conde and its gardens; Private Collection

Mint, and at the Exposition Universelle of 1900, organized a special exhibition devoted to the art of the medal. As founder of *Les amis de la médaille française*, he was responsible for commissioning some of the most beautiful medalllic images created at the end of the 19th century.



Jules Clement Chaplain, self-portrait of the artist.

Jules Clement Chaplain

The career of Jules Clement Chaplain (1839-1909) is emblematic of this "Golden Age." A winner of the *Prix de Rome* in 1863, Chaplain returned to Paris in 1869 where he



Jules Clement Chaplain, Sarah Gustave Simon, 1890. Cast bronze. 215 x 160 mm. Private Collection, U.S.A.



Jules Clement Chaplain, Jean-Léon Gérôme, 1885. Cast bronze. Diam.: 100 mm. Private Collection, U.S.A.

chevalier of the Legion of Honor, and in 1881 to the seat at the Académie des Beaux Arts left vacant by the death of Jacques-Edouard Gatteaux.

In a striking self-portrait Chaplain depicts himself as the obviously proud recipient of the many rewards showered upon him by the French artistic and political establishment. Indeed, he was responsible for the official portraits of every president of the French Republic from Edme Patrice Mac-Mahon in 1877 to Émile Loubet in 1899. Chaplain received the commission for engraving the gold coinage of France at the urging of Roger-Marx, and his official gold medal commemorating the visit of Czar Nicholas and Czarina Alexandra of Russia to Paris in 1896 was called,

by no less a critic than Forrer "a masterpiece and one of the finest ever

found official success almost immediately, winning notice in the Salons of

1870 and 1872. In rapid succession, Chaplain was named in 1877 the official medallist of the French government, in 1878 a



Jules Clement Chaplain, Reverse, Jean-Léon Gérôme: Pittura, 1885. Cast bronze. Diam.: 100 mm. Private Collection, U.S.A.



Jules Clement Chaplain, Reverse Charles Gounod. Silvered galvanotype. Diam.: 230 mm. Private Collection, U.S.A.

struck."

The success and longevity of Chaplain's career as official medallist of the French government alone would be sufficient to secure him a place of historical importance. It is, however, his series of cast portrait medals that constitutes his great achievement as an artist. Chaplain, by the late 1870's, had developed an intimate and realistic style of portraiture. Less concerned with the three-dimensionality of David's style, Chaplain allows his portraits to emerge from and interact with the surrounding field. He depicts his subjects in a manner vigorous yet refined, establishing his compositions with a series of free and sweeping lines. The politician Jules Simon

commissioned Chaplain to model two relief portraits of his wife Sarah Gustave Simon in 1889.

This classically beautiful woman is portrayed in everyday dress, her hair pulled back in a chignon, with several wisps falling free along her neck. The folds in the sleeve of her blouse crinkle along the shoulder and arm drawing attention to her long neck and aquiline nose.

Sarah's beautifully modeled face is accentuated by the coiffure which appears to be drawn into the bronze.

Beginning with his portrait of Alexandre Charpentier, Hommage à Émile Zola. Cast pewter. Diam.: 195 mm. Private Collection, U.S.A.



Chaplain executed a marvelous series of some twenty cast medals representing prominent artists and architects of his day. This series, obviously inspired by the Romantic vision of David, ranges from the great academic painter Ernest Meissonier to the visionary architect of the Paris Opera Charles Garnier. His portrait of the great orientalist Jean-Léon Gérôme

(1824-1904) at the age of sixty is a *tour de force* example of Chaplain's technique in its depiction of the chiselled bone structure of the artist's face, and the freely drawn hair, extending in short wavy lines almost to the edge of the medal. The reverse, "Pittura", surrounds the muse of painting with images drawn from Gérôme's celebrated works: the sphinx, the Blue Mosque and the gladiator's helmet. Chaplain, in fact, created some of the most masterful reverse designs in the history of the medal.

Another beautiful example is the reverse of a medal that he created to celebrate the gift of Chantilly and its extensive art collections in 1886 to the French Institute by Henri d'Orléans, Duc d'Aumale. Chaplain, in this elegant depiction of pure architecture, modeled the château, its walled gardens and celebrated sta-



Alexandre Charpentier, Société Nationale des Beaux Arts, 1890. Cast bronze. 252 x 165 mm. Private Collection, U.S.A.

bles, in low relief against the landscape of the surrounding countryside. The *Musée Condé*, as the collection became known, flanks the Duke's coat of arms at the top of the composition while the date of the gift crops it horizontally at the bottom of the field.

His reverse celebrating the composer Charles Gounod (1818-1893) is



Alexandre Charpentier, L'Imprimeur. Cast gilt bronze. 220 x 207 mm. Private Collection, U.S.A.

both elegant and complex. The figure of Inspiration sits deep in thought, her quill pen in hand, at a Gothic-Revival organ whose vertical elements extend and disappear into the upper left margin of the medal. The



Alexandre Charpentier, La Sculpture. Cast bronze. 153 x 132 mm. Private Collection, U.S.A.

musical forms favored by the composer—*Drames Lyriques*, *Messes*, *Oratorios*, *Symphonies*—are superimposed over a branch, the leaves of which entwine the letters and reach toward Inspiration's long and elegant braid. As was his custom, Chaplain lavishes particular attention on the coiffure, which is drawn in sinuous lines and crowned by a jewel-like floral wreath. Inspiration rests her hands on the edge of a composition book whose cover lists Gounod's most celebrated work, the opera *Faust*. Her delicately slippers foot rests on a stool, while the strap of her purse subtly reveals the form of her leg by gathering the material of her gown.

Chaplain was one of the first artists

to produce models for cast medals which were equally effective when reduced in size and struck. This had the effect of blurring the traditional distinctions between these two techniques and opening, by the end of the 19th century, the field of medallic art to increased experimentation by artists who did not necessarily follow the conventional career path of Chaplain's generation.

The End Of The 19th Century And A New Beginning: Charpentier

Alexandre Charpentier (1856-1909) was perhaps the most significant figure of this late-century artistic vanguard. Apprenticed to an engraver as a

young man, he became a studio assistant to the innovative medallist Hubert Ponscarme and began exhibiting in 1874 at the annual Paris Salons. In the late 1880's Charpentier, like David and Chaplain, began a series of portraits of the notable personalities in his avant-garde circle. He developed his loosely composed low-relief style while attending performances at the *Théâtre Libre* in Paris, where he rapidly modeled the actors in damp terracotta. These impressions were later transformed into medals and plaques which were essentially spontaneous drawings in metal. The *Hommage à Émile Zola* is an excellent example of Charpentier's skill at capturing the essential elements of an

individual's features and personality in a rapid and impressionistic style. Cast in pewter, this portrait was an



Alexandre Charpentier, *Le bain*, c. 1900. Cast gilt bronze. Diam.: 60 mm. Private Collection, U.S.A.

act of homage by Charpentier to the moral leadership exercised by Zola during the Dreyfus affair. Drawn in sober profile, the wrinkled brow and swept-back coiffure, the *pince-nez* with its curvilinear chain dropping down to the cowl of the monk-like cloak, all combine to present a dignified - even grave - portrait of the great novelist and critic. Charpentier portrays the painters Pierre-Puvis de Chavannes and Ernest Meissonier in double-profile in celebration of their efforts in establishing the *Société Nationale des Beaux Arts* in 1890. The inscription, partially tangled in Meissonier's luxuriant beard and blocked by Puvis's balding dome, is cleverly integrated into the composition, resulting in a virtual poster design in bronze.

Because of his friendship with Auguste Rodin and Constantin Meunier, Charpentier had an intimate understanding of the Realist sculptural idiom of his day, as the gilt bronze relief of a young man operating a printing press amply demonstrates. The straining muscular beauty of the young laborer, at a time when the industrial revolution was in full swing, is juxtaposed to the precisionist lines of the press; man and machine are locked in a dance that anticipates the modernist vocabulary of the 1920's.

After failing in his only attempt at the *Prix de Rome*, Charpentier became increasingly involved in the decorative arts, often collaborating with other artists in the production of furniture, elements of *boiserie*, boxes, and other objects

ornamented with finely cast bronze reliefs. Experimenting widely with materials and techniques, he created decorative objects in silver, pewter, ceramic and even molded paper. In 1892, Charpentier was instrumental in founding *Les Cinq*, a group of like-minded artists dedicated to the integration of the fine and applied arts.

In his projects as a member of *Les Cinq*, Charpentier modeled plaques and reliefs which he meant to be integrated into furniture and other decorative objects. Most of these works have, naturally, since been separated from their intended contexts. The elegant series of plaques—*La sculpture, La peinture, Le chant, and La musique*—were originally conceived by Charpentier as furniture mounts. All four images are emblematic of Charpentier's skill at capturing his impression of a fleeting moment in time. In fact, *Le bain* is a sculptural equivalent to the famous Degas etching *Sortie du bain*, c. 1882. Charpentier captures the model in the fleeting instant that she steps into the bath and his indication of the tiles behind the tub, to which he has applied a painterly patina, gives a subtle surface texture to the background.

The 20th century was celebrated in France with great optimism at the *Exposition Universelle* in Paris in 1900, at which the major theme was the idea that the arts and sciences together would unleash the Genius of



Ovide Yencesse, *Serbia*, c. 1916. Cast bronze. Diam.: 195 mm. Courtesy of The Metropolitan Museum of Art, New York.

Progress. The exhibition and catalogue *Les médailleurs modernes*, prepared by Roger-Marx for this event, recapitulated the achievements of the French medal during the 19th century and predicted a glorious future. The first decade of the 20th century, however, brought the deaths of many of the leaders of the French School, including Chaplain, Charpentier, Ponscarme and Roty. As with the 19th century and its neoclassical style, Art Nouveau forms became the entrenched stylistic status-quo in the early 20th century. *Le cri*, one of Charpentier's most moving and disturbing images, blends the prevailing Art Nouveau style with the emerging expressionist motifs of the eastern European avant-garde. It also eerily foreshadows the approaching crisis in Europe. All too quickly political nightmares became reality. The gentle symbolist Ovide Yencesse (1869-1947), whose favored themes had been motherhood and the family, eloquently expresses the horrors of the events of 1914-1918 in *Serbia*, cast after a design by Théophile Steinlen. As was the case in all walks of life, many talented young medallic artists never returned from the Great War. Paris retained its position as the vital center of modern painting and sculpture after the war, and although the French medal enjoyed a moment of renown during the Art Deco movement, this moment was brief. European culture had changed irreversibly, and the artistic achievements of the French medallic renaissance had become history.

ANSM

The authors wish to express their thanks to the late Mr. David Daniels, Mr. James David Draper Ms. Willow Johnson and Ms. Roberta Olson for their generous assistance in the preparation of this article, to The Metropolitan Museum of Art, New York and to the anonymous private collectors for their gracious permission to reproduce the medals which they acquired from us. They are also grateful to the Bibliothèque Nationale in Paris for their permission to reproduce the medal of Germain Pilon.

HERMAN MILLER

1908-2002

BY UTE WARTENBERG KAGAN

Herman Miller, one of the most active members of the ANS community, passed away on October 15th of last year, at the age of 94. As a real estate manager and investor, Herman Miller was very keen on an ANS move to the downtown area, where he owned a few buildings himself. Born in March 1908 in New York City to Lithuanian immigrants Meyer Miller and Rose Moskowitz Miller, he spent most of his life in Yorkville in Manhattan around the Upper East Side. After finishing the New York City High School of Commerce in 1925, he earned a BCS in Business Administration from New York University in 1931. Already as a young teenager, Miller gained valuable work experience in his parents' paint store on Second Avenue. In his 20's, he set up a successful painting contracting and contractor supply business. As a young man, he ran the New York Paint Dealers Association, which he headed as President in the 1930's.



For over 60 years, with his brother Benjamin, Herman Miller headed a successful real estate business under the name of Urban Management Inc. They acquired dozens of commercial and residential buildings in Manhattan and the metropolitan area, among them some well-known New York landmarks. Although most of them were sold in the 1980's, Herman Miller attended to his various businesses until recently. He regularly would go downtown where his office was located. It was his knowledge of the downtown contracting business that was of great help to the ANS when the new building at 140 William Street was first acquired. Herman Miller would personally assist with advice on plumbing or roofing problems when needed.

Herman Miller was a dedicated family man. In 1938, he married Frieda L. Schwartz. The couple had a close-knit relationship until her death in 1996 and also had two children, Barbara Tancil and Myron Miller. Miller was a doting grandfather to his five grandchildren and to the wider family clan. An important concern was the educational and professional growth of his children and grandchildren, to which he devoted much time and effort.

As a collector, Herman Miller had an astonishingly broad range of interest, which was not known to many of his fellow-coin collectors. He had an impressive collection of Greek and Roman coins and Renaissance medals, a small part of which ended in the ANS collection. His enthusiasm for collecting went into many different areas, which extended over the years. Watches, clocks, and mechanical instruments, in particular those made in England in the 18th and 19th centuries, were a hobby. He intensively collected and studied medieval illuminated manuscripts as well as Etruscan art and culture.

In his last years of his life, Herman Miller regularly attended meetings at the ANS and the New York Numismatic Club, of which he was a loyal member. Regular outings also included the Metropolitan Museum of Art, which he visited the week before his death. His curiosity in objects and history was quite intense, and although he was not actively collecting at the end of his life, his knowledge of New York buildings or coins was always of interest to others. An ANS Fellow and Patron of the Society, Herman Miller will be much missed by the staff and members of the ANS.

ANS

Saltus Award and Stephen K. Scher Lecture

J. Sanford Saltus Award Medal For Signal Achievement in the Art of the Medal Citation for Dora de Pédery-Hunt

BY ROBERT WILSON HOGE

On Saturday, March 8, 2003, the J. Sanford Saltus Award for Signal Achievement in the Art of the Medal was presented to the distinguished Canadian artist Dora de Pédery-Hunt (see the citation, below). Ms. de Pédery-Hunt is perhaps best known as the artist whose portrait of Queen Elizabeth II has graced the obverse of Canada's coinage since 1990. Born and trained as a sculptor in Hungary, she immigrated to Canada in 1948 and commenced working in the medallic format in 1960. Since that time, she has created over 500 works in this field and gained wide international recognition and popularity.

The annual Stephen K. Scher lecture in connection with the presentation of the Saltus Award immediately followed the ceremony. This was "The Renaissance of the Cast Medal in 19th Century France," by fine arts connoisseur and dealer David Yates. Mr. Yates, a graduate of Amherst College, where he also served as Curator of Anthropological Collections from 1972 to 1975, has been a specialist in late 18th through

20th century French sculpture, drawings and medals since 1977, working in New York City and Paris.

A selection of the works of Dora de Pédery-Hunt was placed on display in the East Gallery of the Museum for the occasion. In addition, a special exhibit of items from the ANS cabinet entitled "Cast French Medals of



Standing from left to right is Stephen Scher, Dora de Pédery-Hunt and Robert Wilson Hoge

the 1800s" opened in the East Gallery at that time in conjunction with the Scher lecture. The two-part exhibition will remain on view until late September, 2003.

The event was followed by a subscription dinner in honor of Ms. de Pédery-Hunt at the Tang Pavillion, on West 55th Street.

Saltus Award

The language of art is universal. Originality, craftsmanship, a nod to tradition and an urge to express embodied in a metallic object can transcend distances and cultures. Today, she is recognized as a premier artist of Canada, but this year's winner of the J. Sanford Saltus Award Medal for Signal Achievement in the Art of the Medal was actually born in Hungary, that crossroads of Central Europe. She is Dora de Pédery-Hunt, one of the foremost, and most prolific, medallic sculptors of the 20th and now of the 21st centuries. The peoples and themes represented in the range of her medallic sculptures reflect a life and a sensibility outlined by two continents since the second

decade of the 1900s. It is our honor and privilege to celebrate her achievements here today.

Ms. de Pédery-Hunt had an artistic career in Hungary, where she was born in 1913 into a family actively committed to the arts and sciences. She studied at the Royal School of Applied Art, in

Budapest, where she received her diploma in sculpture and design. After the end of World War II and the Communist take-over of Hungary, she immigrated to Canada, where she taught art and worked as a designer of church interiors. She continued her sculpting, however, frequently exhibiting in group shows. In 1960 she began to explore the medium of the medal and in 1965 her first solo show, at the Dorothy Cameron Gallery, in Toronto, focused on medallic works and small sculptures exclusively. From this beginning, in the past 40 years she has executed more than 500 medals and gained worldwide attention and acclaim. The image of her sculpted model of Queen Elizabeth II has adorned the obverse of Canada's national coinage since 1990.

A regular participant in regional, national and international exhibitions of medallic sculpture, such as those of FIDEM (*Fédération Internationale de la Médaille*), Ms. de Pédery-Hunt has developed an impressive following. Her many works are included in museums, galleries and private collections all over the world, and a constant demand for new commissions continues to come her way. In addition to medals, she has made a name for herself in the fields of sculptured jewelry, emblem and logo designs and other graphics.

Her work does not involve preparation of preliminary sketches; rather, Ms. de Pédery-Hunt will bring forth an idea "ready in my mind." She does not ask subjects to "sit" for her; instead, she will pass time in their company, visiting, gaining an impression, a perspective.

Ms. de Pédery-Hunt has



The Saltus Award Medal

become an advocate for medalists in Canada, taking pride in exhibiting and promoting the works of her *confrères*. She is particularly enthusiastic about encouraging and assisting young people. A distinctive boldness and plasticity characterize her works, and aspects of her style have been adopted by quite a few more recent practitioners in the creation of the medal. Many of her medals exhibit fresh and fanciful portraiture, often embodying the characteristics of clay in the final metallic outcome.

"The medal always intrigues me," Ms. de Pédery-Hunt has stated. "I find it equally exciting to make one or to own one... To create a medal I have to accept the challenges of working inside the limits of a small disc and obeying the strict rules of the striking, casting and finishing processes... My medals are a result of a good fight against them—and at the end at least I can look back on a bravely fought battle..."

"The medal's real place is in your hand... There is really magic in a medal. Clasp it in your fist, let your warmth enter the cold metal and then take it to the window. Watch it: the

light hits some edges, hidden crevices appear, there are some mounds you had not even seen before. Feel the tension of the surface. There is life underneath. It is not a cold piece of metal any more: trees grow here, bodies leap high, faces emerge."

The subject matter of her works is highly varied, including historical commemorations, humanistic concerns, celebrities, private individuals, and a host of occasional awards. A few of Ms. de Pédery-Hunt's varied institutional commissions are the Pearl McCarthy Scholarship Medal, 1965 (St. Hilda's College, Toronto); the "Reach for the Top" Award, 1967 (Canadian Broadcasting Corporation); the John Drainie Award, 1968 (Association of Canadian television and Radio Artists); the Osaka Expo 70 Official Medal of the Canadian Government, 1970; and the Paul Ehrlich Medal, 1971 (First International Congress of Immunology).

The American Numismatic Society is distinctly pleased to bestow the prestigious J. Sanford Saltus Award for Signal Achievement in the Art of the Medal to Canada's *grande dame* of medallic sculpture, Dora de Pédery-Hunt, and to welcome her to this institution, this city and this country.

ANSM

Robert Wilson Hoge is the Curator of American Coins and Currency and Secretary, J. Sanford Saltus Award Committee.



The Francis D. Campbell Library Chair

In recent months, the Library Committee has been very active with publicity and fundraising for a Library Chair, which the Council approved at its October, 2002 meeting. As part of the fundraising effort, a Challenge grant application will be filed with the National Endowment for the Humanities (NEH), providing donors to the Chair an opportunity to be involved in the matching grant process. Under the Chairmanship of John W. Adams, the Committee will be soliciting donations from major coin and book dealers. To achieve our goal of \$2,000,000, we will also approach most of the specialized organizations within the numismatic hobby. The memberships of these organizations know well the importance of the ANS Library and its librarians as a resource for the numismatic community. Therefore, we have the dual objective of securing a minimum of 500 individual contributors. In the paragraphs that follow, old and new friends will find a brief description of the Library, which has been in existence since the Society's founding in 1858. Much of the text is drawn from a descriptive brochure that the Library Committee is preparing and will disseminate in the near future.

The Library houses one of the world's most comprehensive collections of numismatic literature, presently numbering some 100,000 items. These include books, periodicals, manuscripts, photographs, pamphlets, auction catalogues, and microforms, all of which are catalogued. In addition to numismatic works, the Library includes a strong



John Adams, Chairman of the Library Fund

general reference collection and a wide selection of non-numismatic periodicals in the areas of archaeology, art history, economic history and other disciplines. Some 170 current periodical titles are received, and approximately 100 dealers regularly send their auction catalogs and fixed price lists to the Library. On average, the Library acquires some 300 books, 200 pamphlets, 600 periodical issues, 300 auction catalogs, and 200 fixed price lists annually. For the past several years, the Library has catalogued approximately 3500 items annually.

In order to maintain consistency in cataloging, the Library employs a computerized "List of Subject Headings for Specialized Collections in Numismatics." The original list was compiled by the librarians and staff during the period 1978-1987,

with funds received in three successive grants awarded by the NEH. The subject heading list grew out of a need to facilitate access to the Library's holdings and to accommodate the cataloging of thousands of numismatic articles in the periodicals that the Library regularly receives. With the availability of the Library's catalogue on the Society's website, consistency in subject assignment assures that those researching specific topics will find the bulk of the material on those topics held by the Library.

With a professional staff of two, the Library presently supports the informational needs of museum staff, ANS membership and the general public through the acquisition, cataloguing and referencing of numismatic publications, domestic and foreign. Society programs, such as the Graduate Seminar, require a library collection that will support graduate-level research. The pamphlet collection, consisting primarily of numismatic offprints, along with the library's extensive current periodical collection, provide both seminar students and visiting readers with the latest findings in numismatic research. The very large holdings of commercial literature, consisting of auction catalogues and fixed price lists, enable individuals to track provenances and price changes for the particular numismatic objects that interest them. These catalogues and lists often include illustrations of the object not to be found elsewhere.

To service its clientele, the Library maintains a core collection of the early works on numismatics as well as the key numismatic references

published over the centuries. Many of these works have come from the private numismatic libraries of distinguished numismatists and collectors, including those of Edgar H. Adams, William S. Appleton, Harry W. Bass, Jr., David M. Bullowa, Charles A. Hersh, Archer M. Huntington, Richard Hoe Lawrence, George C. Miles, Herman Miller, Edward T. Newell, Charles K. Panish, Daniel Parish and Isaac E. Wood. Recent archival acquisitions have included the numismatic archives of Virgil M. Brand, the New Netherlands Coin Company, the Garrett and Norweb families, John S. Davenport, the Chapman Brothers' Auction firm, and the John W. Adams Large Cent archives.

Along with physical growth, the Library has had to expand its services and shift the emphasis of its collection development in order to support the Society's expanded activities and programs. Advances in information technology have also transformed the traditional role of the Library and its librarians. In particular, the Internet now brings the Library's entire card catalog to the international numismatic community and that community is making increased use of the Library's resources. Whereas in the past, we were primarily servicing the public via the post and telephone, we now have a daily stream of e-mail inquiries from all corners of the globe. Because our collection is international in scope, those living abroad have found that the ANS Library is able to satisfy many of their research needs, whether those needs involve an antiquarian numismatic work, a current auction catalog, or an obscure article.

Over the years, a succession of dedicated librarians have been responsible for building and maintaining the fine library collection that now forms the Library of the American Numismatic Society. Beginning in 1858 with James D. Foskett, who formed the original collection, the Library included among its other guardians Daniel Parish, Jr., Isaac E. Wood, Richard Hoe Lawrence,

Sydney P. Noe, Richard P. Breaden, and Geoffrey H. North. In order to assure that the Society will be able to sustain this fine leadership tradition, the Society is establishing a Chair, which it will name the Francis D. Campbell Library Chair. As many of you know, I have had the privilege of serving as Librarian since 1975 and have been employed at the Society since 1958. During this period, I have had the good fortune of seeing

the library collection further enriched, new technology introduced, and the reading rooms modernized. However, before passing the baton to a successor, I would like to see in place a fully funded Library Chair. The Library Committee and the Council are committed to achieving this goal and they feel certain that those of you who have made use of this great Library will want to lend your full support to seeing the goal achieved.

The Society is fortunate in having a Library Committee that demonstrates its interest in the Library through sound advice, energetic encouragement, and thoughtful generosity. Much of the Library's growth over the years can be traced to the active involvement of committee members. Despite the demands of their own careers and their other numismatic interests, our committee members have always found time to assist the Library.

John W. Adams, present Chairman of the Library Committee, is currently the Chairman and CEO of Adams, Harkness & Hill, Inc., a Boston-based investment bank specializing in emerging growth companies. A Fellow of the Massachusetts Historical Society, American Antiquarian Society and our own Society, he has authored numerous articles and three books which have



Frank Campbell, ANS Librarian

become standard references. His most recent book is *Indian Peace Medals of George III*. He is also the author of *United States Numismatic Literature: Nineteenth Century Auction Catalogs* and *United States Numismatic Literature: Twentieth Century Auction Catalogs*, two volumes that have become essential references on the subject. Forthcoming, is a volume devoted to the medals of John Law.

The other members of the Library Committee, whose names will be familiar to many who take a serious interest in the numismatic scene, are:

Catherine E. Bullowa
Harrington E. Manville
Frank Campbell
Richard Margolis
Dan Hamelberg
Anthony Terranova
David Hendin
David Tripp
Wayne Homren

Susan Tripp
George F. Kolbe
Randolph Zander
Joseph R. Lasser

Anyone wishing to lend their support to this endeavor can make donations payable to the American Numismatic Society, designated for the Francis D. Campbell Library Chair.

AMERICAN NUMISMATIC SOCIETY

CURRENT EXHIBITIONS

BY ELENA STOLYARIK



Five objects from the Society's collection were lent to the Nassau County Museum of Art in Roslyn Harbor (Long Island), New York. The exhibition entitled The World of Theodore Roosevelt was on display until February 16, 2003. The materials from the exposition illustrat-



Theodore Roosevelt Special Bronze Medal, 1905. (1958.157.6)

from the ANS collection, which include two examples of the US \$20 gold of 1907 (high and low relief), two US \$10 gold pieces of 1907 (one in standard low relief and the other a proof strike with knife rim), the Theodore Roosevelt Inaugural bronze medal of 1905 and the silver Cornish Masque Plaque of 1905



Theodore Roosevelt Inaugural bronze medal, 1905, Morgan/Barber. (1985.90.22)

ed examples of the enormous body of political art and graphics that Roosevelt particularly inspired. Gold currency designed by Augustus Saint Gaudens and Bela Lyon Pratt, as well as the medal by George Morgan and Charles Barber picturing Roosevelt—all from the ANS collection—played a valuable role in the exhibit. Thousands of visitors



US \$20 gold, 1907. (1907.999.6)

enjoyed the stylistic variety of the objects symbolizing Roosevelt's belief in the American values of fairness, freedom and justice.

Masterworks of Saint-Gaudens



Cornish Masque Silver Plaque, 1905. (1961.137.3)

were included in a special traveling exhibit entitled Augustus Saint-Gaudens. American Sculptor of the Gilded Age. The exhibition was organized by the Trust for Museum Exhibitions (TME), a non-profit museum service organization founded in 1986 by Ann Van Devanter Townsend. The touring exhibition will be on view at the North Carolina Museum of Art, Raleigh, North Carolina (February 23-May 11, 2003); the Parrish Art Museum, Southampton, New York (June 5-August 3, 2003); the Museum of the American Numismatic Association and the Colorado Springs Fine Art Center, Colorado (August 28-October 26, 2003); the Allentown Art Museum, Pennsylvania (November 20, 2003-January 18, 2004); the Memorial Art Gallery, University of Rochester, New York (February 12-April 11, 2004); Frick Art and Historical Center, Pittsburgh, Pennsylvania (May 6-July 4, 2004); the Georgia Museum of Art, University of Georgia, Athens, Georgia (July 29-September 26, 2004); the Montgomery Museum of



US \$2 1/2 gold, 1908. (1908.14.1)

Fine Arts, Alabama (October 21-January 2, 2004); the Smith College Museum of Art, Northhampton, Massachusetts (January 26-March 20, 2005); the Wichita Art Museum,

Kansas (April 15-June 12, 2005); the Center for the Arts, Vero Beach, Florida (July 7-September 5, 2005); and the Munson-Williams Proctor



Thomas Jefferson 1801
Inaugural/Commemorative Medal.

Museum of Art, Utica, New York (September 29-November 27, 2005). The exhibition of approximately 70 objects includes full-sized works and reductions cast in bronze, marble and plaster sculptures, portrait reliefs, cameos and coins designed by Saint-Gaudens, providing an outstanding retrospective of the masters' work.

Visitors to the New Orleans Museum of Art will have a great

opportunity to examine the important Thomas Jefferson 1801 Silver Inaugural/Commemorative medal from the Society's collection in the exhibition Jefferson's America and Napoleon's France: An Exhibition for the Louisiana Purchase Bicentennial. This exhibition commemorates the bicentennial of the Louisiana Purchase, and will be on display from April 12 through August 31, 2003. The great but little-recognized medal of John Reich, celebrating both Jefferson's presidency and the 25th anniversary of the Declaration of Independence, is probably the first commemorative medal of the United States Mint. Painting, sculpture, works on paper, furniture, decorative arts, and coins, as well as the ANS medal, are all included in this remarkable international show. All of these artifacts reflect the specific relationship between France and the United States at a pivotal moment in history. One of the central themes of

this presentation is a comparison of democratic America with Imperial France. The art in the exhibition tells stories, large and small, of the character of two nations, and of the spirited interchange between the French and Americans, which altered the shape of the modern world.

The medals of Canadian artist Ms. Dora de Pétery-Hunt, this year's recipient of the ANS J. Sanford Saltus Award for Signal Achievement in the Art of the Medal, have been placed on display in the East Gallery of the Museum in conjunction with the Saltus presentation event. A special exhibit of items from the ANS cabinet, Cast French Medals of the 1800s, has also opened in the same gallery in conjunction with the annual Stephen K. Scher lecture, "The Renaissance of the Cast Medal in 19th Century France," presented by David Yates. The exhibition will remain on view until late September 2003.

THE AMERICAN NUMISMATIC SOCIETY INVITES YOU TO VIEW OUR EXHIBIT:

DRACHMAS, DOUBLOONS AND DOLLARS: THE HISTORY OF MONEY

AT THE FEDERAL RESERVE BANK OF NEW YORK, 33 LIBERTY STREET



On view is the 1933 Double Eagle, the world's most famous coin, as well as more than 800 examples of the Society's noted collection of one million coins, bills and other forms of currency.

Please note that the exhibition is currently available to view by appointment only and is not open to walk in traffic. Exhibition appointments can be made between the hours of 10:00am to 4:00pm, Monday - Friday.

For more information please contact The Federal Reserve Bank, Public Information Division at 212-720-6130

ANS ANNOUNCES THE PUBLICATION OF

Seleucid Coins, A Comprehensive Catalogue, Part I: Seleucus I through Antiochus III

The American Numismatic Society and CNG, Inc., are pleased to announce the publication of an important new book by Arthur Houghton and Catharine Lorber, *Seleucid Coins, A Comprehensive Catalogue, Part I: Seleucus I through Antiochus III*.

Seleucid Coins, Part I, is the first comprehensive treatment of early Seleucid coinage since Edward T. Newell's *Eastern Seleucid Mints* (1938) and *Western Seleucid Mints* (1941). It expands on Newell's catalogues with hundreds of new varieties that have come to light over the past sixty years, bringing together issues described in the scholarly literature and in commercial publications, as well as much material that is published here for the first time. In addition, Houghton and Lorber have critically examined both Newell's attributions and those of other scholars. They propose a number of significant reattributions, some of which redraw the map of Seleucid numismatics.

Seleucid Coins is intended to be, first and foremost, a practical resource for coin identification. It is designed to be accessible to beginners and to numismatists who do not specialize in the Seleucids. The catalogues are organized in historical and geographic order, first by reign, then by mint, then by metal, denomination and issue. There are indices that enable searches by control marks, remarkable types, remarkable legends, and countermarks. More than one hundred plates illustrate representative examples of virtually every coin type and denomination from every mint.

In addition to an easy entry to the identification of Seleucid coins, the book contains extensive historical and other reference material that allows a deeper understanding of the

historical context of Seleucid coin production. There is an introductory essay for each reign, opening with a summary of historical events, and proceeding with an overview of the ruler's coinage, mint policies, and iconographic program. Yet broader overviews are available in the front matter: a chronological table that juxtaposes major historical and numismatic developments, a stemma of Seleucid genealogy, and general observations on mint function and administration. A succession of maps illustrates the changing constellations of Seleucid mints. The appendices offer in-depth treatment of special topics, including bronze denominations and metrology, and countermarks appearing on Seleucid bronze coins. Other appendices are resources for further study: a complete list of hoards containing early Seleucid coins, and detailed surveys of the monetary output of the early Seleucid kings by reign and by region.

Seleucid Coins, Part I, will become an indispensable reference work for collectors, dealers, and scholars, including those in the fields of archaeology, history and art history. It will be followed in about a year by *Seleucid Coins, Part II*, covering Seleucus IV through Antiochus XIII.

Arthur Houghton has been a student and collector of Seleucid coins for more than forty years. His several careers have included State Department service in Beirut, Amman and Cairo, and a curatorship (of Greek and Roman antiquities) at the J. Paul Getty Museum. He has been author in the field of Hellenistic coinages since 1979 (with special interest in the coinages of Seleucid Cilicia), and was president of the American Numismatic Society from 1994-1999. Catharine Lorber has been a cataloguer in the numismatic

trade for more than twenty years, and as a numismatic researcher has specialized in the coinages of the Seleucids, Ptolemies, northern Greeks, and Larissa. She is the author of a major study of the coins of Amphipolis, and the developer of the special epigraphic and monogram fonts that appear in *Seleucid Coins*. Houghton and Lorber began discussing the possibility of co-authoring a catalog of the coins of the Seleucids in 1991; *Seleucid Coins* is the result.

Seleucid Coins, Part I, hardbound in two volumes, may be obtained for \$225 plus shipping through the David Brown Book Company. ANS members receive the special price of \$180. Orders can be placed through the David Brown web-site at www.oxbowbooks.com or through:

The David Brown Book Co
PO Box 511 (28 Main Street)
Oakville CT 06779
Toll-free: 800 791 9354
Tel: 860 945 9329
Fax: 860 945 9468
david.brown.bk.co@snet.net

Seleucid Coins, Part III, will include a listing of addenda to Part I. Arthur Houghton and Catharine Lorber ask individuals who may know of coins of Seleucus I through Antiochus III that do not appear in Part I to inform them directly of such material, with a full description, including weight and die axis and, if possible, a photograph or digital image. They may write to Arthur Houghton, 3043 N Street, NW, Washington, DC, 20007; email: aha95@aol.com or Catharine Lorber, 5450 Fenwood Avenue, Woodland Hills, CA 91367; email: catharinelorber@hotmail.com.

ANS

Dr. Marie H. Martin 1942-2002

By Dr. Michael Bates

The Staff and Council of the American Numismatic Society were saddened to hear of the death of Dr. Marie H. Martin, former ANS Editor, on Monday, December 9, 2002. Dr. Martin was sixty at the time. Marie began her association with the ANS in 1978, when she was a member of the Graduate Seminar. In the following year she came to work as Assistant Editor and was subsequently promoted to Associate Editor. In 1983, she left for the business world, but in 1985 she returned to the Society, and was made Editor in 1989. She left us at the end of October 1999.

Although she made her living as an editor, Marie was a trained historian. Her academic specialty was the medieval epoch in India. Her Ph.D. thesis at the University of Michigan, *Bahmani Coinage* (full title below), included the results of her research in our Graduate Seminar, as well as materials gathered during several years of research in India, Iran, and Europe.

She published a number of articles on the subject. Marie was an active member of the ANS and the New York Numismatic Club. She served as its President in 1990-91.

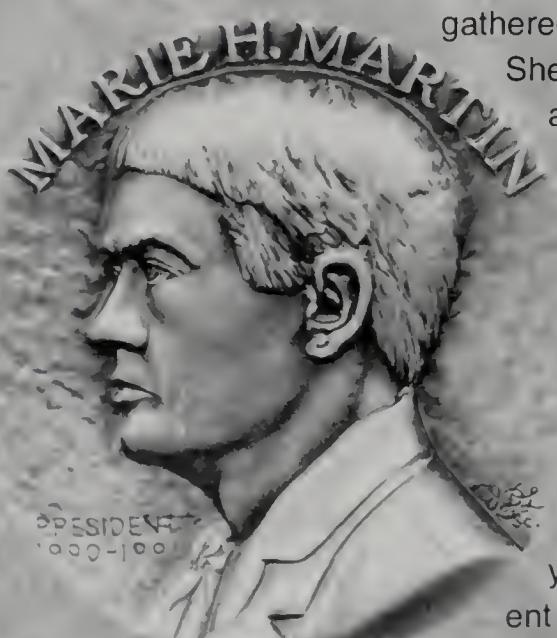
Her friends knew her as a gifted raconteur, whose stock of stories was largely drawn from her extensive international travels. Perhaps she became addicted to life abroad as a high school senior, as a result of a scholarship for the International School of America's travelling study program, which took her, along with a small faculty and other students, from one American school to another in Europe, the Middle East, and Asia, during the academic year 1959-60. The group spent a few weeks in many different locales, living with local families; New Delhi was one of them.

On her return she matriculated at Grinnell College in Iowa, where she received her BA in History in 1964 with a four-year Yonker Honor Scholarship. Almost immediately, she returned to India with a Grinnell College Travel/Service Scholarship to live and work at Ahmednagar College in Maharashtra as a Hostel Supervisor. She continued her stay for two years as a faculty member and boarding unit supervisor at the American International School in New Delhi.

Upon her return to the U.S., she enrolled as a graduate student in history at the University of Michigan, supported at first by a three-year National Defense Foreign Language Fellowship in Persian. The NDFL program also supported her in a summer program for intensive study of Hindi/Urdu at Michigan State University. Meanwhile, she obtained her MA in 1969. She spent the summer of 1970 in Teheran, for study and practical experience of Persian, as well as travel through the country. She was accepted as a Michigan Ph.D. candidate in 1971.

In 1972 she left for India again with a Fulbright-Hays research grant. After three months in London at the Oriental Manuscripts Room of the British Museum, she went on to Ahmednagar College, which served as her base for two years. From there she traveled in search of manuscripts and mentors to Bombay, Poona, Aurangabad, Nagpur, Hyderabad and Bidar.

Back at Michigan, she obtained a job as editor at the Center for South and South East Asia



Publications to support herself while writing her thesis. She gave up this job to attend the ANS Graduate Seminar, and then returned to Michigan for a year, finishing up her thesis, before obtaining a place as Assistant Editor at the ANS in 1979. Her thesis was submitted in final form in 1980. Although Marie was never able to revise it for publication, arrangements are in progress for a facsimile edition to be published in India.

On Sunday, December 15, there was a crowded reception in Marie's small apartment on 181st Street. As President of her co-operative apartment building for ten years, she knew everyone there; about thirty-five neighbors attended, as well as approximately thirty friends from her numismatic life, including a re-union of many ANS colleagues from the 1980's and 1990's, some of whom drove hundreds of miles to be there, in addition to friends from the New York Numismatic Club. The reception was hosted by her close friend Mary Marks (better known to many as Mary Davis, until her recent marriage) and her sister Lynn Kunz.

The family and close friends have agreed to establish a fund at Grinnell College, Marie's alma mater, to perpetuate her memory. Those who wish to make a gift to this fine college in Marie's name should make out the check to "Grinnell College" and indicate on the memo line that it is sent in memory of Marie H. Martin. Checks should be sent to:

Alumni Relations and Development
Grinnell College
733 Broad Street
Grinnell, IA 50112

The accompanying image is Marie's Presidential Medal from the New York Numismatic Club, sculpted by John Di Lorenzo, ANS 1992.47.1.

ANSM

Publications by Marie Hamilton Martin

"*The Shuhur San: date equivalencies, origins and special problems,*" in *Epigraphia Indica : Arabic and Persian supplement*, 1971 (ed. Z.A. Desai; Delhi, 1977), pp. 81-106.

"*An epigraphical study of the Seuna Yadavas of Devagiri,*" in *Challenges of societies in transition* (ed. M. Barnabas, et al.; Delhi, 1978), pp. 339-358, 366-371.

Bahmani Coinage, and Deccani and North Indian Metrological and Monetary Considerations, 1200-1600. Ph.D. thesis, University of Michigan, 1980. 255 Pp. University Microfilms 8025724.

"*Bahmani metrology and the currency reform of the 1420s,*" *Journal of the Academy of Indian Numismatics & Sigillography* 4 (1981-82), pp. 35-47.

"*Bahmani coinage,*" in *Islamic heritage of the Deccan* (Bombay, 1986), pp. 14-15.

"*The reforms of the sixteenth century and Akbar's administration : metrological and monetary considerations,*" in *The imperial monetary system of Mughal India* (Delhi, 1987), pp. 68-99.

"*Golconda numismatics: currencies in circulation,*" in *Golconda and Hyderabad* (Bombay, 1992), pp. 143-152.

"*Nizam Shahis,*" *Encyclopedia of Islam* v. 8, fasc. 131-132 (Leiden, 1993.), pp. 73-75.

"*Parallels in coinage and architecture: the Bahmani kingdom,*" *A Treasury of Indian Coins* (Bombay, 1994). pp. 79-88.



The History Of The ANS

The Fourth Decade

ABRIDGED BY OLIVER D. HOOVER
FROM HOWARD ADELSON'S HISTORY OF THE ANS

The last installment of this series saw the resurrection of the American Numismatic and Archaeological Society under the leadership of Charles E. Anthon and its development as an important scholarly organization. In its fourth decade, with Daniel Parish, Jr. at the helm, the Society faced new struggles and aspired to be an arbiter of United States coin design.

The Room Committee

On November 18, 1884 it was resolved that a committee should be appointed to consider, "What steps, if any, should be taken to increase the usefulness of the Society; induce the members to attend the formal and informal meetings; make use of the Society's library and room; facilitate literary and numismatic intercourse between the members, and generally to improve the Society and its aims, and increase the results to be achieved by its efforts." In response to the findings of this committee, at a Special Meeting held on December 11, a new annually appointed "Room Committee" was created. For 1885 the Room Committee was composed of David L. Walter, Lyman H. Low, and Gaston L. Feuardent, and its first act was to announce a series of informal meetings devoted solely to the study of numismatics, as opposed to the regular meetings, which normally



Daniel Parish, Jr.
President of the ANS

included the formal business of the ANS. These informal meetings were a great success and induced members who rarely appeared at the formal meetings to come out and interact with their fellow members.

By the time of the Annual Meeting of 1886, fourteen papers had been presented before members gathered at the informal meetings. Unfortunately, there was no fund for the publication of the papers, but abstracts of their contents were printed in the 1886 issue of the *Annual Proceedings of the American Numismatic and Archaeological Society*. Luckily, the papers were not infrequently published by other numismatic journals.

The informal meetings were a remarkable triumph for the Room

Committee, with a total of fifty held by 1893. However, the attendance of members had already begun to slacken as early as 1889, thanks in part to the necessity of constantly changing locales for the meetings at the Society's location on 20th Street. Only two meetings were held in 1893, two more in 1894, five in 1895 and three in 1896. Nevertheless, the quality of the papers read at these meetings remained high and occasioned the expansion of the mandate of the Publication Committee to include decisions on which papers presented at informal meetings should be printed in their entirety within the pages of the *Proceedings*.

The Jay B. Cornell Bequest

Early in 1885 the ANS was contacted by John H. Boynton, an agent of the Bureau of Information as to Legacies and Bequests, and advised that a sizeable bequest had been left to the Society in the previous year. In return for a \$25.00 subscription fee, the ANS learned that its deceased benefactor was Jay B. Cornell, a relatively inactive member who had been on the rolls since 1882. Even more surprising than the fact that this rather quiet member had named the Society in his will, was the amount that he left to the Society: \$1,000 and a collection of 288 coins and medals. Horatio C. Harrower, the executor of

the will who had initially failed to notify the ANS of the Cornell legacy, was duly contacted and after some further delay delivered the \$1,000 and the numismatic items, representing the first sizeable bequest left to the Society.

The Search for a Home

A perennial problem faced by the ANS was that of suitable quarters for the collections, library, and meetings. By 1887 the organization was looking to move from its rooms at New York University to a better location. The members were alerted to the desire to move and their opinions on the subject were elicited through a circular and the responses were almost uniformly in favor of moving. For an annual rent of \$750, the Committee on New Quarters was able to secure two rooms at 101 East 20th Street at the corner of 4th Avenue and by November of 1889 the Society had moved in.

Two years later, the officers of the ANS found themselves embroiled in a dispute with their landlady, Mrs. Eliza Graham. Apparently, a group of doctors who were also tenants in the same building began an intense advertising campaign involving the placement of signs in the windows, including those belonging to the American Numismatic and Archaeological Society. After several letters of protest from Henry Russell Drowne, the Corresponding Secretary, Mrs. Graham had the signs removed.

During the course of the dispute, Andrew C. Zabriskie, the First Vice-President, proposed that a committee be formed to solicit subscriptions towards the purchase of a building to house the Society. He also started the building fund with a donation of \$5,000. This proposal was greeted with approval, but unfortunately only an additional \$2,810 was collected, far short of the \$40,000 estimated as the cost of a decent building. Obviously the ANS could not purchase its own building at this time. However, the Society did briefly flirt with the idea of joining the New York

Genealogical and Biographical Society in a joint purchase, before deciding that it was better to look for new rooms for rent.

The Academy of Medicine Building at 17 West 43rd Street seemed like the best choice as the rent was only \$50.00 per month, including heat and light, and the building also contained an elevator and lecture halls. Late in 1892 the ANS took up its new abode, where it would remain until 1901.

Constitutional Reorganization

At the General Meeting of 1894 the American Numismatic and Archaeological Society was changed forever with the adoption of a new constitution. In addition to the abolition of the office of Third Vice-President (restored in 1942), the elective position of Curator of Archaeology, then held by Herbert Valentine, was permanently discontinued, on the grounds that the collections of the Archaeology Department were relatively unimportant and that members were primarily interested in numismatics. In a letter written in 1892, Valentine had lamented the poor state of the archaeological collection and its associated library materials, but expressed the hope that interest could be sparked if more papers presented at informal meetings were devoted to archaeological subjects and more members showed a concern for placing the "principal works of archaeology" on the shelves of the library. Unfortunately, Valentine's hopes did not come to fruition and the Archaeology Department was closed.

At the same time, the post of Historiographer was also discontinued as an elective office. However, it fared a little better than its archaeological counterpart and was retained as an appointive position. The main duty of the Historiographer was to prepare obituary notices for deceased members, although in 1892, when William R. Weeks held the post, a History of the American Numismatic and Archaeological Society was also published with the Proceedings.



Parish medal

The Columbian Exposition

By 1892, the ANS was recognized as being at the forefront of numismatic scholarship and the minutes of its meetings were widely published in *The American Journal of Numismatics*, *The Collector*, *The Numismatist*, *Numismatology*, and Spink's *Numismatic Monthly*. Because of its respected position in America and abroad, the ANS was approached by the Società Geografica Italiana of Rome when it wished to collect descriptions of coins and medals issued in honor of Christopher Columbus into a monograph in time for the 400th anniversary of the discovery of America. The Society gladly agreed to help but soon discovered that it had no such coins or medals in its cabinets, nor were members able to turn up information on them elsewhere. Daniel Parish, Jr., who was President of the ANS at the time and a man who did not accept defeat easily, finally managed to find a single medal and immediately donated it to the Society so that its description could be sent to Rome.

The interest in the anniversary of Columbus' voyage of discovery was not confined to organizations in Italy. In the United States plans were laid to hold a great Columbian Exposition in New York and at the Chicago World's Fair in 1892. Although the ANS initially offered to provide a numismatic display for the World's Fair, there

was not enough space to house it and the offer was ultimately withdrawn. Instead, it was decided that the Society should hold a Columbian Exposition of its own which included an exhibit of 122 coins and medals as well as a short brochure describing them. The event was a great success with some 800 people recorded as being in attendance.

One notable feature of the World's Fair and its Columbian Exposition was the number of medals struck by various groups to commemorate the event. Thanks to George F. Kunz, a Vice-President of Tiffany & Co. and an ANS member in 1893, the Society was able to obtain copies of every one of these medals. Furthermore, through his connections to Tiffany, it was possible for the Society to quickly produce a commemorative medal of its own. By November of 1893, the medal had been issued and three copies were in the cabinets of the ANS.

The Committee on New Coinage

At about the same time that the Columbian medal was being issued, Kunz proposed the appointment of a committee of five "to pass upon all coins and medals to be struck by the United States Mint, and also be an advisory Committee." Although this proposal failed, on February 5, 1894 he came up with a new resolution to request that Congress direct the Secretary of the Treasury to appoint a committee of five consisting of two well-known sculptors, artists, or medallists to be named by the National Sculpture Society of New York, two numismatists or medal collectors to be named by the American Numismatic and Archaeological Society, and an authority on weights and measures to consider "all matters relating to the United States mints as appertain to the weight, design and execution of coins and medals for the future." It was also proposed that \$10,000 be used as prize money to be divided among the artists, designers, and diesinkers who would compete with their redesign of United States



Columbus medal

coinage. Although not much different from the 1893 proposal, the 1894 version was carried in large part because shortly before February 5, the combined forces of the Archaeological Institute of America, the Boston Fine Arts Club, the Architectural League of New York, the Society of American Artists, the National Academy of Design, the Pennsylvania Academy of Fine Arts, and the Art Club of Philadelphia, under the leadership of the National Sculpture Society, had begun a campaign to improve the artistic quality of U.S. coinage and sought an alliance with the ANS for the purpose.

A joint Committee on New Coinage, including six members of the ANS was formed and suggested not only that the design of U.S. coinage should be changed, but also that the metric system should be adopted for coinage. The addition of the latter was strongly advocated by Kunz and others, who believed that the use of the metric system would increase the utility of U.S. coinage on a global scale.

An exhibition and competition was held at the American Fine Arts Building from May 7-21, 1895 with prizes of \$300 and \$100 awarded to the best designs. The first prize went to Albert Jaegers for an eagle reverse type for the dollar and second prize was awarded to Albert Randolph Ross for his obverse design depicting Liberty, also intended for the dollar

coin. Unfortunately, despite the fact that the original purpose of the competition was to discover worthy replacements for contemporary coinage, on a motion of the renowned sculptor, Augustus St. Gaudens, the Council of the National Sculpture Society adopted the resolution stating "that these awards in no way commit the joint jury to the endorsement or commendation of the model...and the Committee in no way recommend the models for execution." Thus the design competition of 1895 must be considered a failure in the grand plan to revitalize American coin design. Nevertheless, the ANS did receive electrotypes of the winning designs for the collection.

In 1897, the dream of improving U.S. coinage was again resurrected by Daniel Parish, who submitted a revised proposal to the Committee on New Coinage. He recommended that Congress appropriate \$10,000 to be placed at the disposal of a committee composed of a portrait painter, a sculptor, a numismatist or diesinker, and an expert in the metric system. This committee would hold a design competition and from the money ten prizes of \$500 would be awarded to artists submitting the ten best designs. The remaining \$5,000 would be reserved for the grand prize to be awarded to one of the ten finalists. The winning design would then be recommended to the Mint for production on circulating coinage. As far as can be determined nothing ever came of this proposal and no attempt was made to carry it out. The proposal was filed and nothing further was heard of the Committee.

ANSM

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Current Cabinet Activities

BY
ROBERT
WILSON
HOGE

The cabinets, the coin rooms, and their attendant staff remain ever-busy at the ANS as we look toward the impending move to a new home on William/Fulton Street. A number of readers have expressed satisfaction at learning just what kinds of activities are going on and seeing a selection of miscellaneous items from the Society's magnificent collections. We continue presenting a look at recent visitation, inquiries and collections usage in this context.

For over a month, we were inundated with Spanish-language inquiries resulting from a series of short programs on a local television station. Naomi Pestana, Chief Assignment Editor of "Noticias 41," for Univision (WXTV Channel 41, New York)



Spain: Ferdinand and Isabella (1469-1504), AV double excelente, Sevilla Mint. (1964.79.8)

contacted us to do a numismatic series on each weekday morning during the November "sweeps." We selected a coin for each day. The presentations turned out to be both popular and misleading. These programs, entitled *Monedas Millonarias* ("Millionaire Coins"), gave the viewing public the impression that if they had any coins resembling those shown, they could just claim their



United States: 1963 cent, a rare mint error, struck on a silver dime planchet. (1983.132.1)

fortune! Of course our intention had merely been to pique local interest in numismatics and the ANS, so we permitted the station to use a variety of selections, among them colonial New York, New Jersey, Connecticut and other New England issues as well as coins related more specifically to Hispanic heritage. The latter included New World "treasure" pieces, Medieval and Renaissance highlights, and the famous, internationally-important "pieces of eight." Programs also featured oddities--mint errors--which one might find in accumulations of small change. Numismatics clearly retains its popular attraction for the media. Additional contacts utilized materials from the ANS, among them New York Daily News photographer R. McAlpin, who visited us to get a numismatic slant on current finance, and Marisa Cespedes, News



United States: New Jersey copper, 1787, Elizabeth Town (Ogden and Rindell) mint, Maris 34-J. (1945.42.688)

Correspondent for "Noticieros," Televisa NY, preparing a story on collectable monetary items.

As staff time is taken up by activities generated by the renown of the ANS' collections, additional help becomes all the more valuable. It is a pleasure to acknowledge these contributions. We were fortunate to have had Eric Lee Cheung, of Stanford University, work with us this past summer in a student internship as a temporary curatorial assistant. His extensive knowledge of Early American coinage was helpful in preparing a survey of this portion of the cabinet, and he also helped add more items to the accession catalog data base. Julia DuBois, from Fordham University, again helped us as another temporary curatorial assistant, as did Andrew Schloss, of Rochester University. Our splendid volunteers Kenneth MacKenzie and Ted Withington continued their regular work, the former cataloguing remaining sections of the great Jem Sultan collection of Turkish and Indian coins and the latter inventorying the cabinet trays onto a data base.

Many researchers regularly make use of the Society's resources in wide-ranging fields of numismatics. Wei-Tsu Fan visited the cabinet to investigate early machine-struck Chinese coins. Eduardo Levante and Michel Amandry both worked on Roman provincial coinages for future publication in this field. María Cruz Cores reviewed Visigothic gold for a new Spanish catalog under production by Jesús Vico. Emilio



Spain: Visigothic Kingdom, Sisenand (AD 631-636), AV tremissis, Mintesa mint. (1001.1.16214)

Ortiz examined Cuban proclamations while Jim Tippett continued pursuing his quest for engravers' marks on die varieties of Civil War store card (merchants') tokens.

Among other visitors were the Dekkers family, looking at Ottoman and U.S. currency; Ashley Logan Brenner, reviewing U.S. paper money for possible financial brochure publication; Hisham Bissat, to study Islamic coins; and Gwen and Gary Vetter, trying to learn about possible mint errors while L.O. Sanford wished to examine early "Cob" coinage of the Potosí mint. F. Gordon Frost, Ursula Kampmann, Bill Leitold, Barbara Mundy, Robert Schaaf, James A. Schwartz, Stuart Sears, David Tripp, and Alexander Naymark with fifteen of his students from Hofstra University, all also visited the coin rooms recently, for one sort of consultation or another.

Quite a few individuals have contacted us from afar regarding specific materials in the collection. Fielding requests for photographs and information on items in the cabinet remain a constant and important part of our public outreach effort. The Society's modest fees and high-quality digital images help contribute to this demand. Nancy Ellen Roth, Assistant Editor of *Biblical Archaeology Review*, ordered photographs of a fine Judaean bronze of Herod Agrippa II (AD 50-95) from Caesarea Panias, for use in the November/December issue. This coin, previously published in the *Sylloge Nummorum Graecorum*, Vol. 6, of the Society's collections (as no. 315), is a fine, readable example dated to the 35th year of the era (interpreted as AD 94/5).

Don MacKay contacted us with a question regarding the coins with the mint mark MACP on the reverse. This is the Greek form of the Arabic word *Masr* or *Misr*,



Judea: Herod Agrippa II (AD 50-95), AE 26.5, Caesarea Panias mint, year 35. RPC 2296. (1944.100.62898)

meaning "Egypt" and also designating the mint of Alexandria. It appears thus on some of the earliest Muslim coins demonstrably attributable to Egypt.

Fortunately, these Arab-Byzantine coins have recently been published in *Copper Coinage of Egypt in the*



Egypt: Early Islamic Arab-Byzantine (ca. AD 700), AE fals, with Egyptian("Masr") mint name. (1984.100.147)

Seventh Century, by Lidia Domaszewicz and Michael L. Bates, in the recent *Fustat Finds, Beads, Coins, Medical Instruments, Textiles, and Other Artifacts from the Awad Collection*, Jere L. Bacharach, editor, a publication of the American University in Cairo (noted in *ANS Magazine*, Vol. 1, No. 2, p. 45).

Lutz Ilisch, from Tuebingen, was conducting research which focused upon an unusual Islamic gold piece dated 157 AH (AD 773/4) in the cabinet. His study identifies it as one of a small group of contemporary European imitations of an 'Abbasid gold dinar. These pieces are apparently of Carolingian origin and presumably represent the gold mancus of medieval documents.

The unique English dinar imitation bearing the name of the Mercian

King Offa, in the collection of the British Museum, is another 157-dated European example.

Susan L. Ward, Professor of Art and Architectural History at the Rhode Island School of Design, requested images of an English penny from the reign of William I (1066-87) and of a late 11th centu-



Carolingian Empire: AV mancus, 157 AH (AD 773/4), a European imitation of an 'Abbasid gold dinar. (1931.115.1)

ry penny from Le Mans, France. The PAXS penny shown is from the famous former Norweb collection.

For the Colonial Newsletter, editor Gary Trudgen inquired about the suspicious characteristics of the Society's example of the gold St. Patrick "farthing"—another Norweb coin—in connection with a ground-breaking paper on the St. Patrick coinage by Brian Dansforth.

An investigator of the early



England: William I "the Conqueror" (1066-87), AR "PAXS" penny, Colchester mint, moneyer Wulfric. (1974.34.20)

coinages of Chile, Carlos Jara, questioned whether the 1767 J 8-reales piece from the Santiago mint in the ANS cabinet is actually a rare genuine coin rather than a

forgery as has been supposed. It appears to be the product of the same obverse die as a genuine 1765 example, and shows some other features which point toward its authenticity although its surfaces look rather unconvincing. Only two other specimens have



Saxony, Ernestine Line: Friedrich III, Albert and Johan (1485-1500), AR schwertgroschen, 1499/2 or 1492/9. (1947.61.760)



Colonial New Jersey: St. Patrick "farthing" (ca. 1682), Gold forgery. (1988.166.1)

been reported.

Robert Levinson, a specialist in

John N. Sitton inquired about a medallic issue of Catherine the Great of Russia struck in 1779 to commemorate the birth of the second grandson of the Empress. We do have in the cabinet an example of this piece, in copper (seemingly a cast). On the obverse is a bust of Catherine; on the reverse, figures of Faith, Hope and Charity and the inscription "Grand Duke Constantine Pavlovich born in

Perkins, Jr.

James O. Sweeny, in the course of a major study of calendar medals, contacted us regarding several issues of W.W. Kitchen, of Rochester, NY (these were issued from about 1876 through 1894—some of the later ones apparently in anticipation of the Chicago World's Fair). From the data base, accessible through our public web



Canada: Quebec, J. Dubois, Miner's Restaurant, 24.5m, Perkins Mills "good for" brass token. Breton 653. (1966.252.88)



Spanish Colonial Chile: Charles III, AR 8 reales, Santiago mint, 1767 J. (1991.78.161)

early Anno Domini-dated coins, requested clarification on several pieces in the cabinet relating to his areas of interest. Three Saxony half-schwertgroschen, in a box labeled with the date "1493" upon examination prove to be issues of 1495 with a curiously-rendered late-Medieval digit. Another piece is a similar coin with the last digit of the date having been recut on the die, either 9/2 or 2/9. The Society's collection of European coinage from this time period is quite good, although donations of additional items to fill *lacunae* are always welcome in this as well as in all other sections of the cabinet.



Russia: Catherine the Great, AE 64.3mm Grandson's birth commemoration medal, 1779. (1933.64.30)

Tsarskye Selo, April 27, 1779."

Numismatics can be a rewarding part of genealogical research. W. David Perkins, in the process of pursuing information on tokens connected with his ancestors, contacted us concerning two 19th century Canadian tokens issued by J. Dubois of Quebec, good for a meal for employees of Perkins Mills. He also sought information on Detroit, Michigan Civil War Storecard tokens, two of which were issued by his great-great-grandfather, William



United States: Detroit, MI, CN Civil War store card of Perkins Hotel. Fuld MI-225BC-3d.

site at www.numismatics.org, he downloaded the complete file of the ANS collection of Calendar medals, consisting of some 218 records (although this included only two Kitchen pieces, Acc.



United States: AL 30.4mm perpetual calendar medal (ca. 1892), by W.W. Kitchen, of Rochester, NY. (1965.2.25)

Nos. 1962.21.14 and 1965.2.25, donated by George and Melvin Fuld). He kindly proceeded to make a careful perusal of the records, noted omissions (mainly of issuers and references), some errors, and some questionable entries, and provided us with an annotated listing of corrections and additional information for upgrading the data base! Hats off to Mr. Sweeny, an ANS Museum volunteer from afar!

One researcher contacted us seeking information on British "model" coins of the Victorian era—a field in which our cataloguing has lagged, although we do have a fair number of examples in the cabinet. Another area of British token

coinage which came under investigation was that of the 1811-1812 time period. These copper and silver (and rare gold) pieces are being investigated by Conder Token Collector's Club member

yet been entered onto our data base. We were very fortunate to have been able to improve this situation through the help of student intern Andrew Schloss, who was able to catalog most of these pieces onto the data base during his winter break from classes. Thank you, Andrew!

Curiously, a number of our recent inquiries concerned the Society's attractive 1909 Hudson/Fulton medal issue, by Emil Fuchs, in its various ramifications. We refer those interested



US, 76.3mm, by Hudson-Fulton, struck in gold medal by Emil Fuchs, Whitehead & Hoag, 1909.

ed in this issue to Scott Miller's article "The Medallic Works of Emil Fuchs" in the ANS publication *The Medal in America*, Vol. 2, Coinage of

the Americas Conference, Proceedings No. 13 (1999), edited by Alan M. Stahl. We were also contacted regarding the handsome early issues of the Society of Medalists. For this series, again, the standard reference today is another ANS publication, "The Society of Medalists," by Joseph Veach Noble, in *The Medal in America* (Vol. 1), also edited by Dr. Stahl as part of the Society's Coinage of the Americas

Conference, Proceedings No. 4 (1987).

Public service of all kinds remains the hallmark of activities at the American Numismatic Society. The great resources of its Library and Cabinet exist to further education and to foster appreciation of the role of numis-

matics in civilization. The more complete the holdings are in any given area, the more we are able to provide answers to questions and illustrations for research needs. We invite everyone to learn about the collections and to let us help make them available.

ANS



Great Britain: Reading, Berks., AV 40 shillings, I. B. Monck token coinage of 1812. Dalton 1. (1968.235.83)

Frank Gorsler, who was referred to us by former ANS curator Dr. Richard G. Doty, now at the Smithsonian Institution. The Society holds a significant collection of this type of material, many from the celebrated former Norweb collection, but lacked an inventory—these items not having

GROVES FORUM

Friday, May 16, 2003 at the Harvard Club, NY 6:00pm-8:00pm

Graham Dyer. "The Royal Mint and North Carolina, 1754."

COINAGE OF THE AMERICAS CONFERENCE

Saturday, May 17, 2003 at Fraunces Tavern, NY 10:00am-3:00pm (lunch will be served)

Speakers include Graham Dyer, David T. Alexander, Margi Hofer, John Kraljevich, Syd Martin, Kent Ponterio

For further information please check our events page on our site at <http://www.amnumsoc.org/uptop/events.html> or contact Juliette Pelletier at (212) 234-3130 ext. 230 or pelletier@numismatics.org

Marcel Jovine 1921-2003

BY JOANNE ISAAC

Distinguished medals sculptor and recipient of the ANS J. Sanford Saltus Award for Signal Achievement in the Art of the Medal, Marcel Jovine, died on January 20, 2003, in Greenwich, Connecticut at the home of his daughter, Andrea Coopersmith, leaving behind also his daughter Marcia of Washington D. C., and grandson, Alexander. Born in Naples, Italy on July 26, 1921, Jovine was raised in Turin and attended the University of Naples. He was commissioned by the Military Academy at Turin, the equivalent of the U.S. Military Academy at West Point, New York, where he created mechanical and architectural drawings and drafts. In Turin Jovine met sculptor (and fellow officer) Bruno Burachini of Siena, who taught him the fundamentals of sculpture. Although Jovine had been drawing, whittling and model-making since his childhood, he had no formal training in sculpture other than his brief time with Burachini.

During World War II, Jovine served in the Italian army in North Africa and was captured there by Allied forces. Sitting out the rest of the war as a POW in Pennsylvania, Jovine spent his free time sketching and sculpting. It was during this time that he met and fell in love with Angela D'Oro, a singer and pianist, who performed concerts for the prisoners. After the war, upon returning to Italy, Jovine continued to correspond with Angela. In 1950, Jovine returned to the United States to marry Ms. D'Oro, and embark on a new life shaped by diverse and creative pursuits.

Jovine soon began what would prove to be a lucrative career as a toy-maker. Working for the Ideal Toy Company, Jovine fashioned several noteworthy creations: first, the Blessed Event Doll (unique for its rubber-plastic substance with an uncanny human-like fleshy quality), then a pirate ship with a full crew of tiny pirates, an anchor, plank and lifeboat. Later, he created hobby items utilizing authentic Army blueprints, designing tanks, missiles, missile carriers, and a dozen varied military vehicles. He also became known for his renditions of great thoroughbred race horses immortalizing in bronze the likes of Affirmed, Spectacular Bid and John Henry to name only a few. It was for his bronze of Spectacular Bid that the National Sculpture Society awarded Jovine the M.H. Lamston Prize for meritorious sculpture in 1983.

Russia's launching of Sputnik in 1957 inspired Jovine to create hobby items that could serve a purpose. The result was a series of educational plastic models initially produced by Revell that included the anatomically correct Visible Man and Visible Woman. Jovine also designed the Visible V-8 Engine, still being made today.

In the late 1970's, Mr. Jovine turned his attention away from toy-making and began concentrating his talents on numismatic sculpture. In his studio he carved bas-reliefs and intaglios, creating prototypes for coins, medals, and molds for minting. Jovine achieved notoriety for his superbly detailed, historically authentic artistry. Commissioned by the American Revolution Bicentennial Administration, Jovine created 17-inch models for the 1976 Bicentennial Calendar winning the Lindsay Morris Memorial Prize for bas-relief of the National Sculpture Society in 1977. He was commissioned to create the 100 Year Anniversary Medal of the Kentucky Derby; he made the Olympic medals used in the 1980 Winter Games in Lake Placid, NY as well as the 1980 issue of the Society of Medalists. In 1982, Jovine's design won the competition for presentation medals for the winners of the International Violin Competition held in Indianapolis, Indiana. He designed commemorative medals for the Viking I and II missions, the Soyuz-Apollo Linkup for the National Aeronautics and Space Administration, 36 medals of endangered species for the Sierra Club, and another 36 medals observing the "The Opening of the West" for Wells Fargo. In 1981, Jovine created the 60th anniversary medal for the Grand Central Art Gallery in New York City, depicting Grand Central Station statuary on the obverse and the likeness of the artists John Singer Sergeant, Edmund Greacen and W. L. Clark on the reverse.

In 1982, the ANS awarded Jovine with the design for our 125th anniversary medal, one of the ANS' most successful issues in recent years. Rectangular in shape, the medal portrays a minter striking a coin on an anvil with a hammer; behind him are depictions of various important coins from the ANS collection. The verso illustrates a screw press and a pantograph machine, used for reducing designs in the preparation of dies. The piece, commissioned under the presidency of Harry Bass, was a favorite of the former ANS President. Interestingly, the piece originally designed by Jovine showed a nude figure striking coins, but was deemed inappropriate for the occasion.

In 1984, Marcel Jovine was again selected by the ANS to receive the J. Sanford Saltus Award for Signal Achievement in the Art of the Medal. Karen Worth presented the citation praising Jovine for a "style of figurative art that is at the same time varied and individualistic. He has combined a baroque sense of decorative invention with an Art Nouveau love of swirling forms and an Art Deco conventionalization of figurative portrayal. Yet there is nothing old-fashioned or stilted about his work; it is clearly in the contemporary spirit."

ANS



One to One Digital Photography

In this column I will describe one method for making one to one images of coins using a digital camera. This is very important for the ANS because we frequently fill orders for black and white prints. We use a digital camera to take the pictures but the customers expect the images to be printed at the original size of the coins they are interested in.

Before I begin step-by-step instructions, some background is necessary. As I have mentioned before, the ANS is building up an archive of digital images of its objects. The default resolution of these images is 600 dpi, or "dots per inch." "600 dpi" means that for every square inch of an object, 360,000 dots – roughly equivalent to the computer graphics term 'pixel' – are used to represent it.

To put these numbers in context, an image of a U.S. quarter, which is approximately .95" in diameter, would be 570 by 570 pixels in size, for a total of about 255,127 pixels devoted to the representation of the coin. One conclusion that stands out from this number is that the resolution of today's multi-megapixel cameras is easily able to meet the needs of most numismatic photography.

It is also important to remember, however, that cameras have no inherent resolution in terms of the real world. At the ANS, our Nikon D1x takes pictures that are 3008 wide and 1960 pixels high. If I were to fill a frame with a quarter, the resolution would be 2063 dpi (1960/.95). If I pull back so that the quarter fills only half the height of the image, the resolution would be just over 1030. When I am taking pictures of coins, medals

and other objects, I am constantly moving the camera up and down so that the resolution of the resulting images is often changing for each object I shoot. The rest of this column will show how I resize every image to 600 dpi.

The first step in this process is to determine the resolution of the image



Figure 1

that comes off the camera. Figure 1 – a screen dump from Adobe Photoshop running under Mac OS X – shows how to do this. You can see that there is a scale in the image and that I have selected a part of that scale one inch high. Just above the coin is

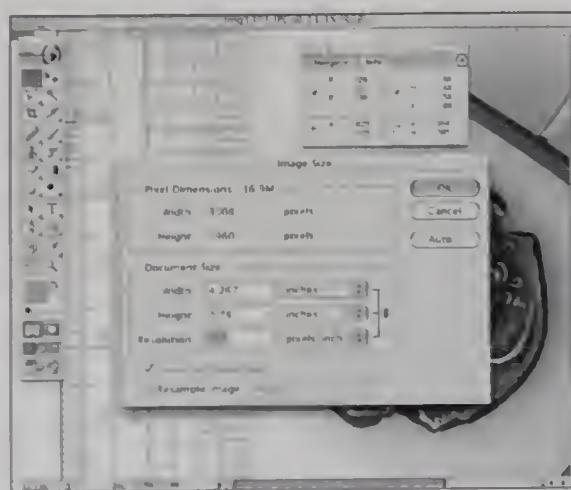


Figure 2

the "Info" box which tells me that the selection is 705 pixels high. This establishes that the real world resolution of this image is 705 pixels.

Figures 2 and 3 illustrate how to resize an image. The "Image Size"

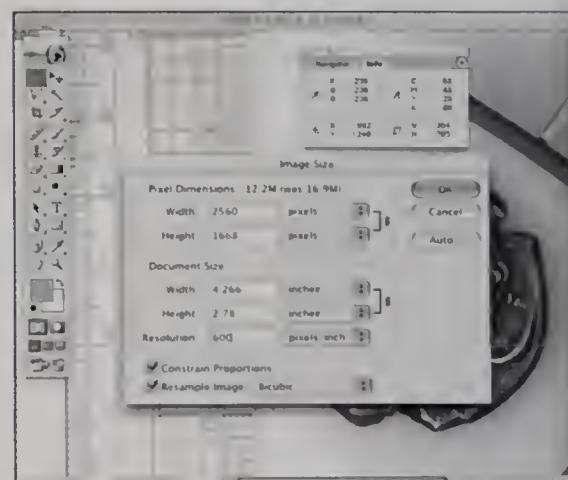


Figure 3

menu-item is on Photoshop's "Image" and shows the dialog box that is in the middle of these figures.



Figure 4

The first step is to tell Photoshop that this image is 705 pixels. We do this by unclicking the "Resample Image" check-box, typing "705" into the "Resolution" field, and clicking "OK".

The next step is to change the resolution to the ANS standard of 600 dpi. As figure 3 shows, we bring up the "Image Size" dialog box again. This time the "Resample Image" check-box is checked and we have entered "600" into the resolution field. Clicking "OK" will cause Photoshop to resize this image from 705 dpi to 600. By way of confirmation, figure 4 shows that the rectangle selecting an inch on the scale is now 600 pixels high.



Figure 5

Photoshop, as well most of other graphics programs, will use this

information to determine the size of the image on the printed page.

The end result of this process is seen in figure 5, which shows the coin, a late fifth century B.C. Syracusan decadrahm, printed at its original size. Of course, color versions of these images are stored in the ANS' digital archive as 600 dpi TIFF files and the coin can also be seen on the Society's web-site.

1933 Double Eagle Finds A Home With The ANS Exhibit

BY PAMALA PLUMMER-WRIGHT

On November 20, 2003, at 11:00 am, the 1933 Double Eagle, "The World's Most Valuable Coin", went on long term loan to the American Numismatic Society's exhibit, *Drachmas, Doubloons and Dollars: The History of Money*. The official transfer of the coin was conducted by David Redden, Chairman, Sotheby's International, acting as agent for the owner, with Ute Wartenberg Kagan, Executive Director, ANS and also present, Tom Baxter, Chief Legal Council Federal Reserve Bank of New York. The coin was sold by the U.S. Government in an auction at Sotheby's in New York on July 30, 2002 for \$7,590,020. In spite of

much speculation, the owner of the coin remains unknown.

For our readers who might have missed the feature article on the 1933 Double Eagle in our Spring 2002 issue, the coin has an extraordinary story. The 1933 Double Eagle was minted but never issued because President Franklin D. Roosevelt took



the country off the gold standard in early 1933. This single example escaped destruction when it was stolen by a Mint employee, made its

way into the collection of King Farouk of Egypt, was withdrawn from an auction of his possessions in 1954, and went underground for forty years until it was seized from an English coin dealer in 1996. It

may be seen Monday through Friday 10:00am to 4:00pm at the Federal Reserve Bank of New York, 33 Liberty Street. Please note that due to heightened security, the exhibit is temporarily by appointment

only, to make an appointment to see the exhibit, please call the Federal Reserve Bank at (212) 720-6130

ANS

G r o v e s F o r u m



The Harvard Club, 27 West 44th Street, NY

Friday, May 16, 2003
6:00pm ~ Cocktails
6:30pm ~ Lecture

Graham Dyer

"The Royal Mint and North Carolina, 1754"

The paper will examine the response by the authorities in London, and particularly by the officers of the Royal Mint, to a proposal in 1754 by the Governor of North Carolina for a coinage of copper halfpence, pence and twopences. An attempt will be made through contemporary documentation to place the response in the context of Mint attitudes towards the coinage of copper at that time, both for Great Britain and for Ireland.

Coinage of the Americas Conference



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Saturday May 17, 2003
10am-3pm ~ \$25 per person ~ lunch will be served

David T. Alexander. "Hessian 'Blood Money': the History and the Myth."

Brian J. Danforth. "New Interpretations on Irish Coppers in the American Colonies: The St. Patrick, Wood's Hibernia and Voce Populi Series."

Margi Hofer. "Recent Discoveries in the New York Historical Society."

John Kraljevich. "Annapolis Silver: The Coinage of John Chalmers."

Syd Martin. "The 'Georgius Triumpho'/Danish West Indies Mule."

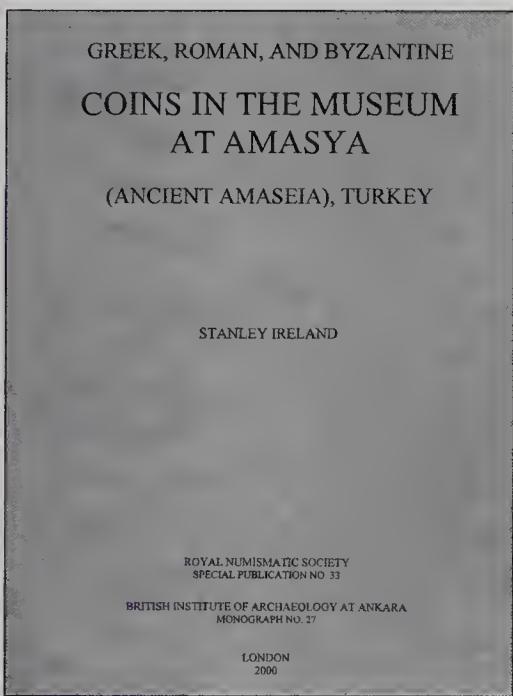
Kent Ponterio. "The First Coinage of the New World: Coins of the Mexico City Mint Struck during the Reign of Charles and Johanna."

RESERVATIONS REQUIRED

To RSVP contact Juliette Pelletier at (212) 234-3130 ext. 230 or pelletier@numismatics.org

Stanley Ireland. *Greek, Roman, and Byzantine Coins in the Museum at Amasya (Ancient Amaseia), Turkey*. Royal Numismatic Society Special Publication No. 33/ British Institute of Archaeology at Ankara Monograph No. 27. London: Royal Numismatic Society, 2000. 124 pp., 61 b/w pls. Hb. ISBN 0901405-53-1.

Greek, Roman, and Byzantine Coins in the Museum at Amasya represents the third volume in an ambitious project of the Royal Numismatic Society and the British Institute of



Archaeology at Ankara to publish the numismatic contents of relatively obscure provincial museums in Turkey. This work is particularly important for archaeologists and historians because these collections are mostly composed of locally found material and therefore can provide a snapshot of the circulating coins of individual regions in various periods. Such collection publications are especially important for field numismatists working at sites in Turkey, as they offer a good indication of the types of coins that can be expected in a given region.

The local character of the Amasya Museum holdings is highlighted by the fact that the majority (85%) of the Greek and Roman Provincial coins are issues of Pontus and the neigh-

boring regions of Paphlagonia and Cappadocia. In these regions, the collection is particularly strong on large bronzes of the Commune Ponti (nos. 79-257), civic issues of Amisos (nos. 264-1249), Neocaesarea (nos. 1301-1380), Amastris (nos. 1422-1488) and Sinope (nos. 1490-1625), and the silver issues of Cappadocian Caesarea (nos. 1787-1953). The remaining 15% of Greek and Roman Provincial coins is primarily made up of coins struck at various Anatolian mints, with a few unexpected issues of Armenian, Syrian, Mesopotamian, and Egyptian kings and cities adding some extra spice to the collection. The Thracian (nos. 42-48) and Bosporan (nos. 50-55) material is not especially surprising since Pontus was connected to these regions through the Black Sea grain trade. An Athenian New Style tetradrachm (no. 49) is the only coin in the collection to have originated at a mint in mainland Greece.

The Roman Imperial coinage in the museum indicates a reliance on mints located outside of the immediate area for circulating silver coinage. Most of the denarii are from Rome, but under the Severans some of the silver comes from Syrian mints (Emesa and Laodicea ad Mare). Some sense of the regionalism that we noted for the Greek and Roman Provincial issues returns under Valerian (AD 253-60), whose antoniniani (nos. 2262-66) were all produced at mints in Asia Minor. The heavy reliance on Asia Minor continued until the reign of Claudius Gothicus (AD 268-70), when suddenly Syrian Antioch became the main supplier of silver to the area around Amaseia. Antioch remained the main source for Imperial coin, assisted by Tripolis, and to a much lesser extent, Rome and Cyzicus until the reorganization of the Imperial mint system under Diocletian (AD 284-305). During the period of the Tetrarchy most of the

European and eastern mints are represented in the collection, but under the house of Constantine and later Roman emperors, the Anatolian mints of Constantinople, Nicomedia, Cyzicus, and Antioch emerged as the main suppliers of Imperial coinage to Pontus. The northern location of the Anatolian mints must have made them the obvious sites from which to supply the region.

We may detect a similar regional flavor in the mints identified for the early Byzantine material in the collection. The bulk of the coinage around Amaseia also appears to have been supplied by the northern mints of Constantinople and Nicomedia, with additional coinage coming from the mints of Cyzicus, Cherson, and Antioch. However, unlike the late Roman Imperial coinage, no Byzantine issues of European (except Constantinople) mints, or those of Africa, appear in the Amasya Museum collection. It is also notable that with the exception of a rogue hyperpyron (no. 4560) of John II (AD 1118-43), an overstrike of Michael VII (AD 1071-8) marks the chronological limit of the museum's Byzantine holdings, no doubt reflecting the collapse of Byzantine authority in Pontus in the late 11th century. In AD 1071 the Byzantine army was shattered by the Seljuk Turks at Manzikert near Lake Van, thereby leaving the region and all of Anatolia open to Turkish invasion and occupation. Anatolia was never recovered. Although restrictions of space and historical scope prevented their inclusion, it would have been interesting to see the continuation of the Pontic numismatic chronicle into the post-Manzikert period through the museum's "considerable collection" of Seljuk, Mongol, and Ottoman coins.

One of the great benefits of producing a collection catalogue of a lesser-known museum, such as that of Amasya, is that it provides the cata-

loguer with an opportunity to discover previously unpublished types and variants. Ireland does not disappoint in this respect, providing descriptions and photographs of several formerly unknown coins in the Hellenistic, Roman Provincial and Roman Imperial series. The most notable of these new coins are five late Hellenistic issues of uncertain mints of Pontus, Paphlagonia or Bithynia (nos. 1641-1644), four Antonine and Severan bronzes (nos. 1381-1385) tentatively assigned to Neocaesarea, as well as issues of Julia Domna and Marcus Aurelius from Zela (no. 1409) and Nicaea (no. 1638), respectively. A CONSERVATOR MILITVM aurelianianus (no. 2401) of Tacitus (AD 275-6) in the Amasya Museum collection is also unlisted in Roman Imperial Coinage.

An especially intriguing new coin is a Hellenistic bronze (no. 1976) with the types of Zeus head r. and eagle l. on wreath, which the author attributes to an unknown Seleucid king. This identification is reasonably based on the fact that the royal title (but not the personal name) can be read in the upper field and an anchor appears in the left field. However, the typology of the eagle and wreath, and the use of an inscription curving around the edge of the reverse, rather than written in straight lines, are both unusual for Seleucid coinage. Thus, it is tempting to suggest that this may actually be a new coin of the kings of Commagene, who frequently used the anchor symbol as a sign of their Seleucid inheritance. The possibility also exists that the anchor symbol may have no Seleucid connection and that the coin may be a royal Pontic issue. The types of Zeus and eagle on wreath are not entirely unlike the Zeus and eagle on thunderbolt that appear on the civic bronze coinages of Amisos (nos. 367-69, 1209-33) and Sinope (nos. 1619-24) in the 1st century BC.

The Amasya collection will be of interest to students of Greek and Roman Provincial countermarks, particularly those of the Pontic region (nos. 35, 61-66, 71, 109-10, 196, 254, 263, 1244) and Cappadocia (1926-27, 1931, 1937). Unfortunately, the countermarks are not always as thoroughly described as they might be and occasionally erroneous descriptions appear. Such mistakes as there are may be partially attributed to the poor preservation of some of the coins. Fortunately, close comparison with similar countermarked examples in the ANS collection allows us to offer a few corrections to the descriptions. For example, the three countermarks appearing on the obverse of no. 63, a bronze issue of Pontus from the late 2nd century BC (*SNG BM* 972-5), described as "rose and uncertain objects," are actually a helmet

(the rose?), a thunderbolt, and a facing gorgoneion, each in an incuse circle. The gorgoneion countermark reappears on no. 65 as an "amphora" and can also be made out as the "uncertain" countermarks of nos. 61 and 62. Similarly, the "round countermark" on an Alexander drachm (no. 35) is clearly identifiable as the "Apollo head r. with K" countermark, indicative of Calchedon in the period c. 235-225 BC (see M. Thompson, "A Countermarked Hoard from Büyüçekmece," *ANSMN* 6 [1954], pp. 18-34 and F. de Callataÿ, "Un trésor de drachmes aux types d'Alexandre le Grand conservé au Cabinet des Médailles à Bruxelles," *RBN* 129 [1983], pp. 58-60). The descriptions of the Roman Provincial countermarks are generally much more thorough and include the relevant references to *GIC*. In addition to

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the Greek and Provincial material, a countermarked as of Augustus (no. 2094) and two countermarked Tiberian dupondii of Commagene (nos. 2107 and 2110) can be found in the section on Roman Imperial coins.

Also of related interest will be the large number of overstruck Byzantine folles in the cabinets of the Amasya Museum. These coins fall into three main groups: 18 issues of Justin II, Tiberius Constantine and Phocas overstruck with the types of Heraclius (AD 610-41), 26 Class A1, B, C and D anonymous folles of the tenth and eleventh centuries AD overstruck on earlier imperial and anonymous issues (26 examples), and 30 examples of anonymous folles overstruck with the types of Constantine X (AD 1059-67). A single follis overstruck by Romanus IV (AD 1068-71) and another by Michael VII (AD 1071-8) rounds out the collection of Byzantine bronze with multiple types.

In addition to providing numismatists with a valuable overview of the types of coins that circulated in the Pontic region over the course of more than 1500 years, Greek, Roman, and Byzantine Coins in the Museum at Amasya also highlights the immense importance of provenance data. Unfortunately, the Amasya Museum inventory ledgers did not always contain information on find spots, often making it difficult to be sure whether foreign coins in the collection should be attributed to ancient trade patterns, or whether they simply reflect purchases by the museum from both legitimate and questionable (16 modern forgeries are catalogued) coin sellers, some of whom may have come from outside of the immediate region. For example, the relatively large selection of bronzes from Syrian Antioch under the Seleucids (nos. 1965, 1972-5) and the Romans (nos. 1977-89) is somewhat unexpected in northern Anatolia.

However, the coins that traveled furthest to reach Pontus, two bronzes of Ptolemy IV (180-145 BC) from the Alexandrian mint (nos. 1996-7), may possibly be linked to the trade connections that the Ptolemies maintained with Pontus and other grain exporting states on the coast of the Black Sea. However, without additional information their sequential accession numbers (75.23.3 and 75.23.4) make it uncertain whether the coins were locally found as a group or purchased from a dealer as part of a lot composed elsewhere. Out of the 4,568 individual coins described by Ireland, only two aurelianiani (nos. 2384, 2392) of Aurelian (AD 270-5) and one (no. 2412) of Probus (AD 267-82) have provenance data. They were all found at Kuliçtepe near Amasya in 1974.

The author should be commended for his valiant attempt to catalogue the material contained in the display cases of the Amasya Museum, but which he was not permitted to inspect outside of the glass. The display coins primarily represent a sampling of local Hellenistic silver and bronze issues, late Roman solidi and AE coins, as well as Byzantine folles. Several hoards are also on display in the museum, including hoards of Alexander drachms, Pontic bronze (88 pieces), Constantinian AE coins, and Byzantine anonymous folles (143 pieces). It is unfortunate that Ireland was unable to gain better access to the display material so that he could list the individual coins of each hoard. However, for some further commentary readers may resort to the brief discussion in "Some Groups of Roman Coins in Amasya Museum, Turkey," *NC* 158 (1998), pp. 295-8.

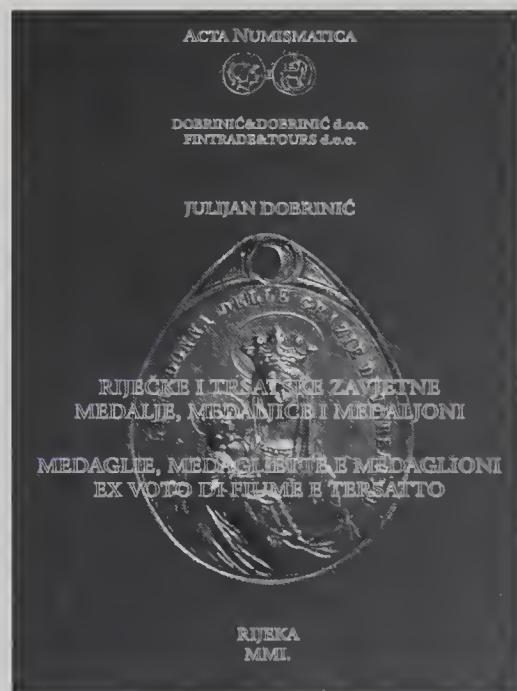
Greek, Roman, and Byzantine Coins in the Museum at Amasya is a worthy successor to the previous volumes in the RNS/BIAA project to publish the provincial collections of Turkish

museums, and it is hoped that through the high quality of this catalogue and the other monographs in the series, this type of project might also gain some popularity in other parts of the world. One suspects that there are many small regional collections in Europe and the Middle East that could also benefit from proper publication. The numismatic community at large can only profit from this kind of work.

— Oliver D. Hoover

Julijan Dobrinić, *Riječke i Trsatske zavjetne medalje, medaljice i medaljoni/ Medaglie, medagliette e medaglioni ex voto di Fiume e Tersatto*. Rijeka: Dobrinić & Dobrinić/ Fintrade & Tours, 2001. 95 pp. color and b/w illus. ISBN 953-6603-02-0. 35,00 Euro.

Although the American Numismatic Society and other North American institutions include religious medals in their respective collections (the ANS holdings include some 200 such medals), it would not be improper to say that they are a



largely untapped resource for the study of religious and cultural history. However, there has long been European interest in this material, especially in countries with large Catholic populations, like France, Germany and especially Italy.

Thanks to Julijan Dobrinić, who has been studying and publishing the religious medals associated with the Croatian shrines in the of Rijeka (Fiume) and Trsat (Tersatto) for several years, we now have a complete catalogue with extensive historical commentary on these interesting medal series of the 18th, 19th, and early 20th centuries.

The book is divided into four major sections, the first of which is an essay (pp. 9-25) by Igorčić detailing the religious history of Rijeka and Trsat from the great plague epidemic of 1599 to the coming of Napoleon in 1796. In these pages, the reader is introduced to the development of the local Franciscan and Jesuit communities and the roles that their members played in promoting the veneration of the miraculous crucifix housed in the Church of St. Vitus in Rijeka and the important Marian shrine at Trsat. The revival of strong interest in these popular religious institutions in the 18th century is placed in the context of the Counter-Reformation policies pursued in the Hapsburg Empire. Photographs of the interior and exterior of St. Vitus' Church complement the introduction.

In the second part (pp. 29-35), Dobrinić offers an account of the miraculous local legends that inform the typology of the medals. The main type for medals of Rijeka depicts a crucifix with a scene of the city harbor in the background. According to tradition, in 1296 a local man named Petar Lončarić, enraged at his own bad luck at gambling, cursed and threw stones at the crucifix, thereby causing it to bleed. In response to this sacrilege, the earth was said to have swallowed up Lončarić on the spot.

The main type for medals of Trsat is an image of the Virgin and Child, known as Our Lady of Grace of Trsat, and based upon an icon said to have been painted by St. Luke. This icon

was believed to have miraculous powers and is connected with Loreto in Italy, where angels were thought to have deposited the Nazarene house of the Holy Family in 1294. Local legend holds that the house was first carried from Nazareth to Trsat in 1291 in order to save it from desecration at the hands of the Mamluks, and that it was later moved to Loreto. Depictions of the translation of the house to Trsat appear on three of the medals (2.3.1-2, 2.4.1) in the catalogue. The people of the region were so despondent at the removal of the house from Trsat that in 1367 Pope Urban V sent them the icon of Our Lady of Grace, which had originally been housed at Loreto. The shared miraculous experience of Italian Loreto and Croatian Trsat as depicted on the medals make *Riječke i Trsatske zavjetne medalje, medaljice i medaljoni* an excellent companion volume to F. Grimaldi, *Argentieri medagliari orafi a Loreto* (1977).

The third part (pp. 39-60) of the book groups the various medals by city and type and discusses notable features, such as the use of Fluminis Sancti Viti as the Latin name of Rijeka, or the reconstruction of the extensive Latin abbreviations on some of the medals of Trsat. He also remarks on the probable dates of issue, which in most cases hover around 1796 for medals of Rijeka and 1891 for medals of Trsat.

A catalogue of 32 medals comprises the final section (pp. 63-94). Along with descriptions of the types as well as data on the previous publications and collections in which they can be found, Dobrinić provides full color images of the individual medals, with the exception of nos. 1.2.2, an anniversary medal of Rijeka, and 2.1.3, a medal of Our Lady of Grace, both of which are known from early 20th century collections in Vienna, but are now lost. For these, the black and white photographs that appeared

in R.V. Höfken, "Fiumaner Weihmünzen," MÖGMM 6 (1910), pp. 167-170, have been used.

In addition to the obvious religious interest of the medals, they also provide valuable material for the study of cultural and civic history. Two of the Rijeka medals (1.2.1-2) depicting the crucifix of St. Vitus' Church were certainly produced in 1796 in connection with the 500-year anniversary of its miracle, and a third (1.1.1), pairing the crucifix type with a reverse portrait of St. Ignatius Loyola, the founder of the Jesuit order, is probably also associated with the same event. The Jesuits received the old Church of St. Vitus as their headquarters in Rijeka and rebuilt it as an impressive baroque structure during the period 1638-1744. Similarly, the majority of the 19th century medals depicting Our Lady of Grace of Trsat and the crucifix of St. Vitus' Church can be connected with the celebration of the 600-year anniversary of the deposition of the Nazarene house at Trsat, which fell on May 10, 1891.

Two medals (4.1.1-2) pairing the crucifix of St. Vitus' Church with Our Lady of Passau, rather than the usual Our Lady of Grace type, are also included in the catalogue and excite some interest from the perspective of 18th century cultural history. The author argues that the medals were probably produced in Germany and reflect the influence of the shrines at Rijeka and Trsat and their medallic iconography. He suggests that in this case the image of Our Lady of Grace was probably replaced by Our Lady of Passau to reflect local German religious sensibilities. The crucifix type, although certainly derived from the medals of Rijeka, may have been interpreted as an image of one of the many other miraculous crucifixes venerated in Germany. Although there is no attempt made to date 4.1.2, Dobrinić assigns 4.1.1 to the

17th or 18th century. However, the reasons for this early dating are somewhat unclear since neither the crucifix (1.1.1, 1.2.1-2) nor the combined crucifix/Our Lady of Grace medals (3.1.1.1-2), upon which the Passau medals appear to have been modeled, are dated before the 18th century.

The importance of the decision to produce *Riječke i Trsatske zavjetne medalje, medaljice i medaljoni* in a dual language format rather than only in Croatian, a language not well known in the West, should not be underestimated. By including a parallel Italian text translated by Melita Sciucca, the work has been made accessible to a much wider reading audience than it might otherwise have had. It is this reviewer's hope that more Croatian, and other Slavic-language numismatic authors, might consider a similar format for their respective works and therefore extend the knowledge of their numismatic heritage abroad. It has always been unfortunate that important works, such as I. Dolenc, *Hrvatska Numizmatika* (1991), etc., have been largely unavailable to the North American and Western European audience because of the difficulties of language. Julijan Dobrinić has provided a detailed look into the development of local Croatian religious traditions and the medals associated with them that will no doubt be of interest to cultural historians and students of religious medals. The accessibility of his text has the special value of allowing non-Croatian speaking scholars the opportunity to share his insights into the medals of Rijeka and Trsat and to understand their place in the larger picture of European religious medal production in the 18th and 19th centuries.

— Oliver D. Hoover

Kenneth W. Harl, *Guide for Coins Commonly Found at Anatolian Excavations: Byzantine (A.D. 498-1282)*. Ancient Numismatics Series 7. Istanbul: Archaeology and Art Publications, 2001. 48 pp. b/w illus. ISBN 975-6561-01-7. \$12.00. Turkish translations by Burçak Delikan are also available from the publisher.

In these two Guides, based on introductory lectures given to student excavators at the site of Metropolis in western Turkey, Kenneth Harl provides a valuable tool that has long been needed by both site directors and the graduate students who do most of the coin identification and cataloguing work for their sites. In a great number of cases, the latter are specialists in other areas of archaeology and have little or no numismatic background. On occasion, the coins found in the course of excavation may represent the first direct exposure to ancient coinage for such inexperienced field numismatists. However, they may now take some comfort from the information collected together in Harl's introductory Guides.

Despite the Roman Provincial bronze issue of Caracalla depicted on the cover of the Roman Guide, the subject of this book is actually Roman Imperial coinage from the introduction of the antoninianus denomination to the abolition of the late Roman denominational system under Anastasius I. The Byzantine Guide carries on with the coinage of the Anastasian reforms and concludes with the billon aspra trachea of the Nicean Empire. In both works the greatest emphasis is placed on the low value coins that appear most frequently as finds on archeological sites. Roman AE 4s or Byzantine folles were often dropped by their owners in antiquity and never recovered because of their low value. Much more effort would have been expended to retrieve similarly lost gold solidi, nomismata, and hyperpyra, because of their high value.

Thus these coins are rarely uncovered in the course of excavation outside of hoard contexts. An introduction is provided for each of the main Roman and Byzantine denominations, including their distinguishing features (i.e., radiate vs. laureate portraits, AE sizes, value mark, etc.) and historical context. However, a few additional sentences describing the phenomenon of barbarous radiates might have been warranted in the Roman Guide, particularly for those unfamiliar with this class of coin. They are dismissed primarily as a feature of western Roman sites, with some examples also appearing in Anatolia, giving the impression that archaeologists in Turkey should not expect to see much of them. However, Gallo-Roman imitations do appear, and the CONSECRATIO types of Claudius II Gothicus are not uncommon (See for example, D.J. MacDonald, "Aphrodisias and Currency in the East, A.D. 259-305," *AJA* 78 (1974), pp. 279-286, and T.V. Buttrey, A. Johnston, K.M. MacKenzie and M.L. Bates, *Greek, Roman, and Islamic Coins from Sardis* (Cambridge, 1981), pp. 93-94). A fuller description is provided for the similarly imitative Arab-Byzantine coinage of the seventh century AD, although excavators in western and central Turkey are likely to deal with many more barbarous radiates than Arab-Byzantine issues.

Along with the helpful introductions appear a variety of lists and charts that will be indispensable to new field numismatists. These provide key information on such important topics as the meaning of mint-marks used by the Roman and Byzantine empires, how to read Byzantine regnal years, and how to differentiate between late Roman AE sizes. Harl also gives lists of common obverse legends for both series that can be valuable in piecing together the identity of badly worn

coins in the field. These lists can be supplemented by the thorough inscriptional indices of major catalogues like *RIC* and *Dumbarton Oaks*. It may also be worth noting that several websites now offer search engines for partially preserved Roman obverse inscriptions. The search engine at <http://ancient-coins.com/legends/legends.htm> is currently the most complete that this reviewer has seen on the internet. Commercial software for partial legend searches is also available. Such tools can be a great time saver when one is dealing with large quantities of heavily damaged Roman material.

Line drawings are provided in order to acquaint students with some of the basic coin designs, and to give them a feel for Roman and Byzantine coinage. However, the drawings should not be used for anything but the most basic of identifications. The plates of the major catalogues must be used for specific and detailed identification.

One feature of the books that will be especially useful for those unfamiliar with the study of ancient coins is the presentation of the bibliography. Not only are the major references and background articles listed, as one would expect, but they are keyed to particular chapters of the text for easy reference. For example, *RIC* IV and V, and other works relating to the identification and study of antoniniani are provided at the end of the chapter in which Harl describes this denomination. Likewise, *Dumbarton Oaks III*, parts 1 and 2 and related material appear at the end of the chapter on the miliaries and folles of the Isaurian, Amorian and Macedonian dynasties. By breaking up the bibliography between chapters in this manner, the author makes it easier for the numismatic neophyte to find the works required to make a competent coin identification in the field.

The bibliographies go well beyond the basic reference material likely to be found in most site libraries, including an assortment of articles that have appeared in various numismatic and archaeological journals. Thus, unless one's "dig house" happens to have a good run of the *American Journal of Numismatics*, the *Numismatic Chronicle*, etc., the most efficient use of the Guides would be to issue them to students in the months before departure to the excavation site, thereby allowing them to look up the articles and benefit from their contents. Having some numismatic background before arrival at the site also prepares students to wade right into the excavated material upon arrival at the site, which is often a necessity thanks to backlogs of coins from previous seasons.

Although the bibliographies are excellent for those new to the enterprise of identifying Roman and Byzantine coins in the field, there are two additional works that should probably be added both to the lists and to the collections of "dig house" numismatic references. For late Roman coinage, G. Bruck, *Die spätromische Kupferprägung* (Graz, 1961), is indispensable with its thorough illustration of all major types and inscriptional variants. This work is especially helpful when dealing with poorly preserved specimens, as often happens on archaeological sites. Thanks to the illustrations it is often possible to identify a heavily damaged coin through a small fragment of the preserved type. For Byzantine bronzes, *Speedy Identification of Early Denominationally Marked Byzantine Bronzes* (Tehachapi, CA, 1990), privately produced by the author, C.D. Clark, is also useful for making initial identifications of folles and their fractions. These kinds of books allow the inexperienced field numis-

matist to get some idea of what material he or she is dealing with, before moving on to the *RICs* and *Dumbarton Oaks* for detailed identification.

In a perfect world, where no one is constrained by concerns of time or budget, one might recommend that prospective field numismatists from North American institutions receive advance training by attending the ANS Summer Seminar. However, until the day comes when this would be practical, Kenneth Harl has provided excavation directors and their field numismatists with a solid introduction to the material that they can expect to uncover on sites in Turkey. We look forward to the future volumes in the series dealing with Greek coinage and hoards.

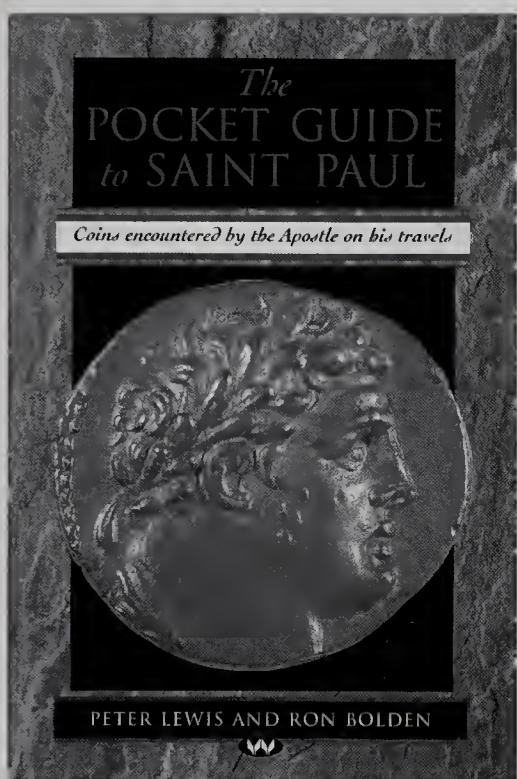
— Oliver D. Hoover

Peter Lewis and Ron Bolden. *The Pocket Guide to Saint Paul: Coins Encountered by the Apostle on his Travels*. Kent Town, South Australia: Wakefield Press, 2002. Pb., 202 pp., b/w illus., 4 color pls., 24 maps. ISBN 1-86254-562-6. AU \$29.95.

Peter Lewis and Ron Bolden (L. and B. hereafter) have taken the suggestion of forming an ancient coin collection based on the travels of St. Paul, recommended in D. Hendin, *Guide to Biblical Coins* 4th ed. (2001), pp. 434-437, and attempted to build an interesting and informative book around the topic. The authors can be proud of their success at creating a highly readable account of Paul's missionary journeys and contemporary coinages, which will be appreciated by anyone with an interest in Biblical numismatics and early Christian history.

The book is divided into 33 chapters, each of which deals with a city, or group of cities, that Paul inhabited or visited during his lifetime (AD 5-62). The first two chapters deal with Paul's childhood homes in Tarsus and Jerusalem while the remainder follow

the chronology of his missionary journeys as recounted in the New Testament book of The Acts of the Apostles. Within each chapter L. and B. adopt a manner similar to that of the ancient geographers and travel writers Strabo and Pausanias for the presentation of the cities, providing a smorgasbord of historical, archaeological, and mythological information before discussing the local



coinage and the specific details of Paul's ministry. In addition to mining the ancient sources for background, the authors also make use of modern tour guides, including the popular *Lonely Planet* series, in order to give some indication of what the modern traveler might find when visiting the lands once evangelized by Paul.

An ingenious feature of the book is the way that L. and B. have chosen to treat the Provincial coins that Paul may have seen and used on his travels. Not only are all of the coins well illustrated and thoroughly described, with frequent detailed analysis of the types and historical commentary, but often they also serve as springboards for discussion of Pauline theology. For example, the titles, "Lover of his People" and "King of Kings," which

appear on the first century coinages of Nabataean and Parthian kings, respectively, are connected to similar epithets used by Paul to describe Jesus. Likewise, the Panathenaic prize amphora depicted below the owl on some Provincial coins of Athens are a springboard to discuss Paul's metaphor of Christians as athletes training for a victory over death (1 Cor. 9:24-25), while the shields found on bronzes of the Macedonian Koinon provide the opportunity to comment upon Paul's description of the Armor of God (1 Thess. 5:8) and the Shield of Faith (Eph. 6:16). Although it is highly doubtful that the coins ever directly prompted Paul in the development of his Christian theology, as the authors would like to suggest, the linkage between images and terminology in the Apostle's writings and those found on contemporary coinage is very interesting, serving to illustrate the profound influence exerted on Paul by his cultural and historical milieu. To the present reviewer's knowledge, *The Pocket Guide* represents the first time that coins and the ideas that their types convey have been added to the list of Hellenistic influences on Paul's theology.

Unfortunately, while L. and B. were well advised to follow their interest in exploring the travels of Paul and the coinage that he may have seen on his journeys, they and their readers could have benefited greatly if they had sought additional academic guidance. *The Pocket Guide* is an entertaining and occasionally thought provoking book to read if it is taken as a work of popular numismatic literature, however, it suffers greatly if we try to hold it up to its pretensions as a scholarly work.

As with many recent popularly produced numismatic works (e.g., see *ANS Magazine* 2 [2002], p. 52) there is a surprising reliance on out of date references, which have often been

superseded by more recent work. For example, the authors' understanding of the production and meaning of local coinage in the Provinces appears to be based on outmoded and largely abandoned theories. We are told that Caligula himself chose Ilium to mint *RPC* 2312, depicting Roma and the Senate, because of the Roman claim of descent from the Trojan hero, Aeneas (p. 105). Likewise, Athens is said to have had a special exemption from placing the head of the Emperor on its coinage (p. 126). The latter remark follows the late 19th/early 20th century belief that some Greek cities in the Roman period had so-called quasi- or pseudo-autonomous status, signaled by the right to leave the Imperial portrait off the local coinage. However, recent study has shown that quasi-autonomy is in most cases a red herring and the presence or absence of the Imperial portrait is no secure indicator of special rights (see K. Butcher, *Roman Provincial Coins: An Introduction to the Greek Imperials* [1988], pp. 29-31). Further research also tends to suggest that the reverse type featuring Roma and the Senate was not dictated by the Emperor, but rather devised by the Ilians, perhaps in an attempt to express their loyalty and ingratiate themselves with the Roman government. Roma and the Senate appeared separately on contemporary coins of Ephesus, Cercina, Alexandria, Magnesia ad Sipylum, Pergamum, Thessalonica, Italica, Cnossus, Smyrna, Lampsacus, Miletus, and Aezani, yet none of these cities were closely connected with the Roman foundation myth. The problem with out of date sources also comes through in some of the mythological discussion, where, for example, we hear of Apollo reflecting the "brightest side of the Grecian mind" (p. 107) and Athena as an earth goddess (p. 128). Both of these examples are indicative of old

Romantic and elemental approaches to Greek mythology that are now largely abandoned by classicists.

The vast majority of the coins mentioned in the book are illustrated with excellent images, primarily reproduced from the photographs in *RPC*, and discussed with clarity, thus making *The Pocket Guide to Saint Paul* an excellent resource for those interested in following the course of Paul's travels through the coinage. Unfortunately, in many cases, when the authors attempt to step beyond their source material and promote their own new interpretations they are prone to assumption and flights of fancy. Throughout, we hear of coins that Paul must have seen and thought about, although the truth is that we cannot say for sure, based on the literary evidence, how much Paul concerned himself with coins at all. He is rarely mentioned dealing with matters of money in either *The Acts of the Apostles* or *The Acts of SS. Paul and Theela*. There are certainly no grounds to support the authors' radical and somewhat disturbing views concerning the Claudian bronzes produced at Ephesus. On p.154 we are told that, "It is important for numismatists to recognize which coins Paul probably touched because anything that touched Paul's skin has miraculous healing powers...Of course the more worn the specimen the more likely it is to have come in contact with Paul." The latter statement fails from a logical perspective, since wear on a coin simply indicates that it was handled over a period of time and does nothing to tell us the identities of the handlers. However, the preceding statement is of more serious concern because it gives special status, and therefore possible inflated market value, to Claudian bronzes without any reasonable justification. Since there is no way to know from the account in *The Acts of the Apostles*, or any other literary or

archaeological source, whether Paul ever actually touched any coins issued under Claudius during his stay at Ephesus, it seems irresponsible to suggest that such coins (and especially those in poor condition) might really be Pauline relics with possible miraculous powers.

This extreme view that Claudian bronzes of Ephesus are likely to have been touched by Paul is indicative of the authors' constant desire to directly connect particular coins with Paul or other New Testament figures. To this end they cannot resist restating L.'s controversial theory concerning the true identity of the Tribute Penny mentioned at Mark 12:15-17, although the problem has more to do with the ministry of Jesus than the missionary work of Paul. They suggest that this famous coin was not a denarius of Tiberius (*RIC I*, 30) or Augustus (*RIC I*, 207), as is normally assumed, but rather an extremely rare Syrian tetradrachm of Tiberius (*RPC* 4161). This view is certainly plausible, as Syrian tetradrachms circulated much more widely in first century Judaea than Roman denarii, but plausibility does not constitute proof. The argument is supported by the claim that denarii did not circulate in Judaea because they apparently did not circulate in neighboring Syria (p. 18). However, the occasional finds in Jerusalem and the 164 denarii (including many examples of *RIC I*, 207) in the Mount Carmel Hoard of 1966, mentioned on pp. 18 and 20, indicate that Roman Imperial silver was not as completely excluded from Judaea as the authors would like to believe. Thus it was probably a little premature to label fig. 9, depicting *RPC* 4161, as "the actual Tribute Penny." Instead, it might have been more prudent for L. and B. to advance *RPC* 4161 as another likely candidate for the title of Tribute Penny, since the Syrian tetradrachm has just as reasonable and tenuous a

claim as the Roman denarii.

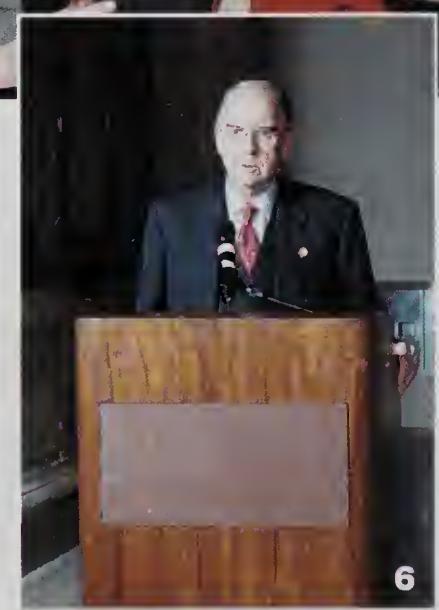
As much as we would like to be able to know the Tribute Penny's true identity, the fact is that it is not at all possible to be certain about exactly which coin the Pharisees and Herodians presented to Jesus in the famous episode of Mark's Gospel. Without knowing what they had in their purses that day in Jerusalem we are only left with educated guess-work concerning the coin involved in the story. Chance and the marketplace could have put either of the denarii candidates, just as easily as a Tiberian tetradrachm, or some other silver coin naming the Emperor, into the hands of Jesus' interlopers. Because a complete description of the Tribute Penny's types was superfluous to Mark's purpose in writing, it seems unlikely that it will ever be possible to be certain which of the several candidates should be considered "the actual Tribute Penny."

Despite its various problems, *The Poeket Guide to Saint Paul* is a well-written and illustrated guide to the coinage that circulated in the Greek East around the time of Paul's missionary travels that helps to reveal the Apostle and his thought as products of the world in which he lived. Those with an interest in Biblical history and numismatics will certainly enjoy following Paul through the pages of this book and being introduced to the coins of the 1st century AD. The authors should certainly be commended for the willingness of their spirit to persevere in presenting the journey of Paul through the lens of numismatics. The present reviewer only wishes that the flesh of some of the arguments were not so weak.

— Oliver D. Hoover

“Treasures from the Holy Land”

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Eric McFadden, Mr. & Mrs. Arthur Fitts. 6. Mr. Jamie Stewart, First Vice President, Federal Reserve Bank of New York.



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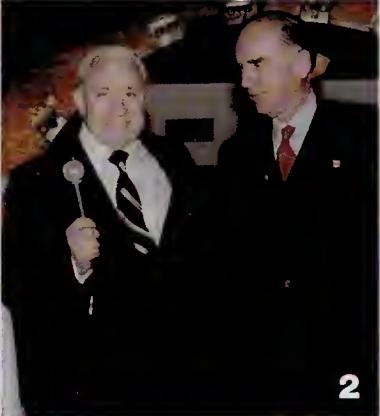
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7 Dr. & Mrs. Larry Adams. 8. Guests viewing the Gold Hoard. 9. Dr. Ute Wartenberg Kagan, Executive Director, ANS 10 Mr. & Mrs. Steven Ivy, Mr. & Mrs. John Aiello 11. Mr. Jordan Wright, Mr. & Mrs. Don Partrick, Mrs. Pamela Plummer-Wright 12. Mr. Adam Emmerich, President of Friends of the Israel Antiquities Authority 13 Mr. & Mrs. David Tripp, Ms. Sarah Burnes, Mr. Sebastian Heath, Professor Kenneth Harl

The American Numismatic Society's Annual Dinner Gala

The American Numismatic Society's Annual Dinner Gala

January 14, at the Gold Vault on Vine Street. The Honorees were Professor Michael Crawford, University College, London, England, Archer M. Huntington Medal Award; Mr. Jamie Stewart, First Vice President, Federal Reserve Bank of New York, and Ms. Shelby White, Chairman, Friends of the Israel Antiquities Authority.



1. Master of Ceremonies; Mr. David Redden, Chairman, Sotheby's International.
2. ANS President Mr. Don Partrick and ANS Honoree, Mr. Jamie Stewart.
3. Mr. Adam Emmerich and Mrs. Partirck & Don Partrick
4. Professor Michael Crawford, ANS recipient of the Archer M. Huntington Medal Award and Professor Kenneth Harl, ANS Council Member.

5



5. Left to right standing: Mr Ezra Merkin, Lady Marcell Quinton, Ms. Shelby White, Mr. Tim Metz and Ms. Diane Fisch; Left to Right seated: Mrs. Lauren Merkin, Mr. Jacob Fisch, Ms. Geraldine Fabrikant, Mr. Leon Levy and Ms. Judy Steinhardt.

6. Mr. Leon Levy remembers the days when the Gold Vault was a "working vault".

7. Left to right: Mr & Mrs. Ted Withington, Mrs. David Redden, Mr. & Mrs. Stanley DeForest Scott, Mrs. Susan Tripp, Mr. Tom Eden, Mr. Robert Hoge, Mr. David Redden, Mr. David Tripp.

8. Left to right standing: Ms. Linda Ricci, Ms. Jet Auer, Mr. Kenneth Edlow, Prof. James Schwartz, L to R seated Ms. Mary Edlow, Mr. & Mrs. John Herzog, Mr. Steven Goldsmith.

9. ANS Honoree, Ms. Shelby White and ANS Council Member and former President Mr. Arthur Houghton.

Photo from January 13 Huntington Lecture.

10. Gabriela Bijovsky, Ute Wartenberg, Peter van Alfen, and Michael Crawford.

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